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Weekly Review OF THE World's Music

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Foreign \$6.25 Annually

VOL. LXXV—NO. 11

NEW YORK, THURSDAY, SEPTEMBER 13, 1917

WHOLE NO. 1955



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AMERICAN MUSICAL CLUBS TO FORM UNION

Organizations Plan Affiliation and Exchange of Courtesies

Thomas Taylor Drill, the Los Angeles vocal instructor and choral conductor, now is visiting in New York, and while here has conceived a clever and useful idea looking toward the affiliation of all the American musicians' clubs, with the possibility of later forming a national association or a union.

Mr. Drill furnishes the *MUSICAL COURIER* with the copy of a letter received by him from David Bispham, which reads as follows:

THE ROYALTON
44 West Forty-fourth Street
New York, August 30, 1917.

Thos. Taylor Drill, President, the Musicians' Club of Los Angeles:
DEAR MR. DRILL—Referring to our conversation the other night, I write to suggest that you, as president of the Musicians' Club of Los Angeles, should suggest to your directors the idea that your club affiliate itself with the Musicians' Club of New York, which has been a big going concern for a number of years, and I am writing to our club, of which I was the original president and now am vice-president (Walter Damrosch being chief), that it make the effort to enlist the interest of any other musicians' clubs there may be throughout the country, offering nonresident membership to all who would care to join and thereby assuring such ladies and gentlemen of a pleasant meeting place among congenial musical surroundings when visiting New York.

Hoping to see you again before you leave, I remain,
Very truly yours,
(Signed) DAVID BISPHAM.

Interviewed on the subject, Mr. Drill said to a *MUSICAL COURIER* representative:

"I intend to take up the matter of Mr. David Bispham's letter to me at the next meeting of the Musicians' Club of Los Angeles, which occurs on the first Monday of October, and to advocate going further than his suggestion.

"I hope to take up the idea of the joining together, in some way, of all the musicians' clubs of this country for, and with, the avowed purpose of the uplift and betterment of our profession, the promotion of an acknowledged code of ethics, and the constant encouragement of the art of music. Also to endeavor to place the members of our profession before the people as sane human beings capable of thought along all lines of endeavor, and not simply high class entertainers and dreamers without any business acumen.

"The musician is, as a citizen, a taxpayer and a voter, and entitled to be considered in all matters of civic, state or national concern.

"He is, in most cases, probably as well informed as the average business man regarding current events.

"Many of the sons of musicians—yes, many professional musicians themselves—are serving in the ranks of our army, having responded to the call and desirous of doing their share in this war. The Musicians' Club of Los Angeles, by unanimous vote, has possessed itself of a beautiful silk flag of our country, and, in consequence, 'Old Glory' is unfurled with all honors at all our meetings. In addition, we purchased several Liberty Bonds. Our club is organized with the hope that we can be a help in any way that may tend to increase interest in our art and be of assistance to our brothers in the musical profession.

"No man is eligible to membership unless he is actively engaged and earning his livelihood in the musical profession. We are subscribers (yearly) to the fund for the maintenance of our symphony orchestra, and subscribers and members of the Los Angeles Chamber of Commerce, which has for its chief purpose the welfare and civic pride in our city and community.

"It seems to me quite novel and appropriate that the thought of coalition of our clubs should emanate from the two widely separated cities of our two coasts. It seems to me as if the musicians near the great Atlantic were stretching out their arms to the musicians near the great Pacific and saying, 'Come, brothers, let us unite our members throughout the vast expanse that lies between in common cause.'"

Musical Monitor to Move to New York

The Musical Monitor, the monthly official organ of the National Federation of Music Clubs, will, it is understood, move its headquarters from Chicago to New York very shortly. Mrs. D. M. Campbell, the editor of the Monitor, will live in the metropolis, and the paper is to be printed and published in this city. William B. Murray will be advertising manager.

Campanini Again Puts His Shoulder to the Chicago Wheel

(By Telegram)
Chicago, Ill., September 11, 1917.

The advance guard of the Chicago Opera Association arrived home last Sunday, September 9, when Cleofonte Campanini, general direction of the association, and his able assistant, Julius Daiber, re-entered the Windy City. On Monday, Campanini was already busy at his desk and also supervised the decorators who are renovating the old Auditorium. The new color scheme is very effective and the hall will appear rejuvenated and as good as new when completed.

The list of artists and of novelties as published in the *MUSICAL COURIER* months ago is correct. The fall tour of the association, playing "Lucia" and "Faust," will be a great success.

Daiber's re-entry into Chicago was sensational. Dressed

in a light summer outfit, he encountered a temperature of fifty and a sixty mile gale from the lake, against which he sped through Michigan Boulevard in his pedometer, stopping traffic completely. He was, however, recognized and acclaimed by the *MUSICAL COURIER* representative.

DEVRIES.

MUSIC TEACHERS' NATIONAL ASSOCIATION

Annual Meeting at New Orleans, December 27-29

Preparations for the next annual meeting of the Music Teachers' National Association have been going on steadily during the warm weather. The meeting is to be held at New Orleans, December 27-29 next, and the acceptance of the invitation to visit this city (the first trip of the association so far South) seems to be meeting with general approval. New active members have been added to the list in gratifying numbers throughout the year, and the opportunity to provide a short vacation, an interesting convention, and exceptionally pleasant fellowship at the meeting seems to meet with popular approval.

President J. Lawrence Erb, of the University of Illinois, has in motion a number of plans leading to greater efficiency and wider scope of the M. T. N. A. One of these is the enlistment of the State Music Teachers' organizations and the National Association for closer co-operation. Another is a rather new schedule for the annual meeting itself, and the first program announcement will show a considerable departure from the former order and arrangements. The plan for this year enlists much more than the customary number of participants.

The United States Bureau of Education has adopted a plan prepared by the M. T. N. A. Committee on the History of Music and Libraries, and has undertaken a complete survey of the music departments of the public libraries in this country. This is the first step in the plan of this committee to make a definite survey of the musical material with which it is concerned.

The committee on standardization, of which Charles H. Farnsworth, of Columbia, is chairman, has been active in the promotion of a plan which may soon be made public and will be of the greatest interest to every music teacher. Karl W. Gehrken, of Oberlin, will have charge of the Public School Music Committee's representation at the New Orleans meeting. A new committee is that on Organ and Choral Music, of which the chairman is Dean Peter Christian Lutkin, of Northwestern University, and the other members: George C. Gow, of Vassar; Hamilton C. Macdougall, of Wellesley, and Charles N. Boyd, of the Western Theological Seminary, Pittsburgh. The committee on American Music, headed by Francis L. York, of Detroit, is preparing a special session, which may take the form of a program of novelties.

WE ARE SPEECHLESS!

(By Wire)
New York, September 10, 1917.

To the Musical Courier:

Hasten to inform you before you go to press that Stradivarius won the last race at Belmont Park today at odds of ten to one. Now what have you to say?

RIGOLETTO MURPHY.

Death of Rodolfo Tetrzzini

Advices from Italy report the death of Rodolfo Tetrzzini, a brother of the famous singer, Luisa Tetrzzini, and also of Mme. Cleofonte Campanini, née Eva Tetrzzini. He died suddenly and unexpectedly at Florence on the afternoon of July 23. Rodolfo Tetrzzini was interested in music, but had dedicated himself to commercial life. He was the only brother of three sisters, the two named above and a third, who married Alberto Scalaberni, a theatrical agent of Milan, on the same day that the late Rodolfo Tetrzzini was married to Scalaberni's sister, Ida.

Katharine Goodson and Arthur Hinton Leave for England

Katharine Goodson and Arthur Hinton left for England last week and will go direct to their London home, 14 St. John's Wood road, N. W. They ask the *MUSICAL COURIER* to say "Au revoir" and send best greetings to their many friends in this country.

Woman Leads Band

At a special concert on the Mall, Central Park, New York, last Sunday evening, Edna Soeller, in uniform, conducted her military band of fifty pieces. She is a native of Sweden. Her training was received as a flutist in her father's band in Copenhagen.

Utah Musicians Organizing

Thirty of the leading musicians of Utah are organizing an association, and a Salt Lake City Musicians' Club also is being started.

Lucca Botta Ill

The Metropolitan Opera tenor, Lucca Botta, is very ill at his apartment on Broadway. He has been confined to his bed for the past three weeks.

ORGANIZERS OF A NATIONAL CONSERVATORY

Distinguished List of Committee Members to Assist Big Project

Several plans now are being considered relative to the practical development of the stable foundation of the proposed National Conservatory of Music. These will be decided upon at an early meeting of the executive committee. The National Committee contains the following list of members:

Mrs. Frederick Abbott, Pennsylvania	A	Winthrop Ames.....New York
Milton Aborn.....New York		George W. Andrews.....Ohio
Samuel A. Baklwin.....New York	B	Mrs. William Grant Brown, New York
F. W. Blanchard.....California		Carl Busch.....Missouri
Henry Blossom.....New York		Frank A. Beach.....Kansas
Howard Brockway.....New York		Harry Barnhart.....New York
Mrs. E. L. Bradford, New Mexico		Kenneth Bradley.....Illinois
Charles Wakefield Cadman, California	C	Sarah Y. Cline.....Arkansas
William C. Carl.....New York		Mrs. C. C. Collins.....Pennsylvania
Mrs. David Allen Campbell, Illinois		Frederick S. Converse, Massachusetts
John Alden Carpenter.....Illinois		James Francis Cooke, Pennsylvania
Elbert L. Carpenter.....Minnesota		Mrs. Henry J. Crocker, California
Mrs. Russell M. Chase, New Hampshire		Mrs. Arnold Carroll.....Georgia
Prof. Hugh A. Clarke, Pennsylvania		W. L. Coghill.....New York
Mrs. George Houston Davis, Alabama	D	Hollis Dann.....New York
Mrs. James O. Dickens.....Alabama		Arthur Dunham.....Illinois
Edward Dickinson.....Ohio		Mrs. J. Gilmore Drayton, New York
Henry P. Eames.....Illinois	E	J. Lawrence Erb.....Illinois
Miles Farrow.....New York	F	Arthur Pederson Freber.....Utah
Arthur Foote.....Massachusetts		Daniel Frohman.....New York
Mrs. H. H. Foster.....Arkansas		
Cardinal Gibbons.....Maryland	G	Rubin Goldmark.....New York
G. Cecil Gates.....Utah		H. W. Gray.....New York
Percy Goetschius.....New York		Glenn Dillard Gunn.....Illinois
Alma Gluck.....New York		
George Hamlin.....New York	H	Mrs. James Hirsch.....Florida
Mrs. J. M. Harwell.....Mississippi		Louise Homer.....New York
Frank Seymour Hastings, New York		Sidney Homer.....New York
W. J. Henderson.....New York		Brian Hooker.....Connecticut
Sir Henry Heyman.....California		Raymond Hubbel.....New York
Mrs. William A. Hinckle.....Illinois		Mrs. Christian Hemmick, Washington, D. C.
Jules Jordan.....Rhode Island	J	
Otto H. Kahn.....New York	K	Mrs. Julius Eugene Kinney, Colorado
Edgar Stillman Kelley.....Ohio		Mrs. Katharine von Klenner, New York
Jerome Kern.....New York		Ernest R. Krueger.....Missouri
Willard Kimball.....Nebraska		
Frank La Forge.....New York	L	John Luther Long.....Pennsylvania
Alexander Lambert.....New York		Peter C. Lutkin.....Illinois
Francis A. Lee.....Ohio		Leonard Lieblich.....New York
E. R. Lederman.....Illinois		Wassili Leps.....Pennsylvania
Mrs. John Leverett.....Illinois		Mrs. John F. Lyons.....Texas
Leo R. Lewis.....Massachusetts		
Mrs. Edward A. MacDowell, New York	M	William I. McCoy.....California
John McCormack.....New York		Mrs. Jeremiah Metzger.....Arizona
Berthold Neuer.....New York	N	Charles Mills.....Wisconsin
Arthur B. Nevin.....Kansas		Louise Nichols.....New Mexico
Mrs. A. C. Orndorff.....North Carolina	O	Mrs. F. W. Nichols.....Michigan
Maud Powell.....New York	P	Theodore Presser.....Pennsylvania
John Powell.....New York		Mrs. A. H. Peabody.....Utah
Max Rabinoff.....New York	R	Mrs. A. M. Robertson.....Indiana
Joseph D. Redding.....California		Alfred G. Robyn.....New York
Wallace Sabin.....California	S	Walter R. Spalding, Massachusetts
Henry W. Savage.....New York		John Spargur.....Washington
Oscar Seagle.....New York		Theodore Spiering.....New York
Mrs. Frank S. Seiberling.....Ohio		Mrs. J. H. Stapleton.....Wisconsin
Lee Shubert.....New York		Alexander Stewart.....California
Sidney Silber.....Nebraska		Frederick Stock.....Illinois
Mrs. Ella May Smith.....Ohio		Carl Stockel.....Connecticut
David Stanley Smith, Connecticut		Leopold Stokowski.....Pennsylvania
Rudolph Schirmer.....New York		Carl B. Storr.....Minnesota
Oscar Sonneck, Washington, D. C.		Herbert Foster Sprague.....Ohio
		Ottile Sutro.....Maryland
		Albert A. Stanley.....Michigan
Earl Towner.....California	T	
Carl Venth.....Texas	V	
Mrs. O. F. Walsworth.....Montana	W	Clarence Whitehill.....New York
Mrs. Jason Walker.....Tennessee		Norma Wiese.....Iowa
Henry Watterson.....Kentucky		Harrison M. Wild.....Illinois
Herbert Witherspoon.....New York		Guy Biever Williams.....Michigan
Andrew Wheeler.....Pennsylvania		Reinold Werrenrath.....New York
Max Zach.....Missouri	Z	

Singers Wanted for New York Oratorio

Walter Damrosch, conductor of the New York Oratorio Society, wishes to increase the size of the chorus of that society. Singers with good voices and a fair ability to read music at sight will be examined by him at Carnegie Hall, September 13 and 20. Rehearsals for Pierné's "The Children's Crusade" will begin at Chamber Music Hall, Carnegie Hall, September 13.

SAN CARLO OPERA CONTINUES TRIUMPHANT IN NEW YORK

Fortune Gallo's Singers Score Strikingly in Metropolis
—Crowded Houses, Public Plaudits and Press Praises the Rule—Marcella Craft as Violetta

"Cavalleria Rusticana" and "Pagliacci," September 4

The San Carlo Opera Company's opening performance, "Aida," was reported in last week's MUSICAL COURIER.

On the second evening of its New York engagement, the San Carlo Grand Opera Company presented the oft paired operas, "Cavalleria Rusticana" (Mascagni) and "I Pagliacci" (Leoncavallo), to a very large and evidently appreciative audience. Hundreds were turned away from the doors. The cast for the Mascagni opera was: Santuzza, Agnes Robinson; Lola, Marta Melis; Mama Lucia, Alice Homer; Turiddu, Giuseppe Agostini; Alfio, Joseph Royer. The principals all acquitted themselves well, Agostini coming in for a generous reception on two occasions. Carlo Peroni conducted, so pleasing the audience with his leading of the intermezzo that it was repeated.

In "Pagliacci," Angelo Antola as Tonio had to repeat in part the prologue, in response to prolonged demonstrations. Louise Darclee's excellent presentation of Nedda also was applauded enthusiastically, and brought her many flowers. Manuel Salazar as Canio received an ovation, as

hearty as it was deserved. Luciano Rossini sang Harlequin and Luigi Dellemolle Silvio, both doing excellent work. Mr. Peroni's baton, as before, had his forces under good control. Both presentations were of a high order, the second being especially artistic; in fact, the hearer's attention was gripped from start to finish of the Leoncavallo work.

"Martha," September 5 (Matinee)

"Martha" was the performance on Wednesday afternoon, September 5. Edvige Vaccari made her debut in New York as Lady Harriet, disclosing a voice of lovely quality and sweetness. Attractive personal appearance in addition to good acting made her interpretation of the role effective in more than one respect.

Giuseppe Agostini met with enthusiasm, and scored nothing short of an ovation after the "Ah, so pure" aria, in the third act, which was splendidly rendered.

Stella Demette made a pleasing Nancy, Angelo Antola, a smooth voiced and amusing Plunkett. Antale Cervi and Luigi Dellemolle appeared as Sir Tristan and the Sheriff. The orchestra and chorus maintained its standard of excellence under the capable direction of Conductor Peroni.

"Carmen," September 5 (Evening)

A special interest always attaches to the appearance of a new Carmen, and Wednesday evening brought out another full house to see Ester Ferrabini make her New York debut in the famous role. One can say without fear of contradiction that Mme. Ferrabini turned out to be the best Carmen that New York has seen in years.

After the distorted and altogether unnatural figure which has been presented on the Metropolitan stage for the last two or three seasons, it was good to see a Carmen truly Spanish in appearance and action. Mme. Ferrabini forgot all about Mme. Ferrabini and gave herself wholly up to the delineation of Carmen, and the result was a picture that alternately fascinated and thrilled. There was all the seduction and charm that belong to the role and none of that playing to the galleries with which so many artists attempt, in this part, to disguise their inability to do legitimate work. Vocally she was more than satisfactory, and musically (there is, by the way, a vast difference between "vocally" and "musically") she interpreted Bizet's wonderful measures in a truly masterly fashion. Mme. Ferrabini had her opportunity and improved it to the full. Between the acts the critics were harking back to the days of Calvé and Bressler-Gianoli to find her equal in the role,

and it is only with these artists that she can be compared. The complete cast was as follows:

Don José	Manuel Salazar
Escamillo	Joseph Royer
Dancario	Natale Cervi
Remendado	Luciano Rossini
Zuniga	Pietro de Biasi
Morales	Luigi Dellemolle
Micaela	Luisa Darclee
Frasquita	Anna Hassler
Mercedes	Alice Homer
Carmen	Ester Ferrabini

Carlo Peroni, conductor.

Salazar, the tireless tenor, sang his third long role in three successive nights, and maintained the excellent impression which he had made in the others. He was obliged to repeat the flower aria. Joseph Royer was a capital Escamillo and was called on to repeat his fine rendering of the immortal "Toreador." The others were all capable, and Maestro Peroni read the score with fire and vigor.

"Rigoletto," September 6

Chief interest in "Rigoletto" centered in the appearance of Angelo Antola in the title role, and the admirers of this fine baritone were in no way disappointed. Both in singing and acting he upheld the best traditions of the role. Agostini was a satisfactory Duke, and Edvige Vaccari displayed considerable ability as a coloratura soprano in the role of Gilda. Particularly good was her rendition of the familiar "Caro nome," which she was called upon to repeat. In fact, the audience, which again filled the house to the last seat, was extremely enthusiastic throughout and greeted each of the familiar numbers with salvos of applause. Peroni conducted and the smaller roles of Sparafucile and Maddalena were acceptably done by Pietro de Biasi and Stella Demette, respectively.

"Gioconda," September 7

With the production of Ponchielli's opera "Gioconda" on Friday evening, September 7, the San Carlo Grand Opera Company added another success to its previous artistic performances. The cast comprised:

Enzo	Manuel Salazar
La Gioconda	Mary Kaestner
Laura	Stella Demette
Alvise	Pietro de Biasi
La Cieca	Marta Melis
Barnaba	Joseph Royer
Zuane	Natale Cervi
Un Cantore	L. Dellemolle
Isepo	Luciano Rossini

The opera received a satisfactory and well rounded presentation. Mary Kaestner in the title role made an unusually fine impression. Manuel Salazar was obliged to repeat "Cielo e mar." Pietro de Biasi as Alvise, the State Inquisitor, and Joseph Royer as Barnaba, acquitted themselves well of their tasks. The work of the chorus was commendable.

Carlo Peroni, conductor, infused much spirit into his work.

The house was completely sold out and genuine enthusiasm reigned.

"Traviata," September 8 (Matinee)

More than ordinary interest centered around the "Traviata" production announced for the Saturday matinee. This was due to the fact that Marcella Craft was to sing the role of Violetta, a role which she has made particularly her own in her European operatic life.

The theater was filled to capacity. Keen anticipation awaited the first strains of the orchestra, directed by Carlo Peroni, who has shown throughout the San Carlo Company's engagements here his thorough familiarity with the orchestra and his ability to direct with authority.

Marcella Craft was an alluring Violetta through all the phases of the role of the pathetic little heroine. Miss Craft does not overact, does not overdraw her picture, and brings to the part an understanding of acting thoroughly consonant with that fine understanding of voice usage and interpretation which characterizes her singing on the concert stage. She was in splendid voice and proved herself an operatic artist quite up to the standard heralded for her.

The audience fairly rose to the prima donna, scarcely wishing to cease the recalls at the close of the first act. It was a distinct triumph for Miss Craft.

Another member of the cast who called forth unusual demonstration was Joseph Royer, who sang the part of Germont, Sr. He was called upon to repeat his aria in the first scene of Act II.

Others in the cast were:

Flora	Frances Morosini
Anna	Alice Homer
Alfredo Germont	Girolamo Ingar
Gastone	Luciano Rossini
Giorgio Germont	Joseph Royer
Baron Douphol	Antonio Cetti
Doctor Grenvil	Natale Cervi

"Il Trovatore," September 8 (Evening)

The first tremendously successful week of the San Carlo Opera Company ended with a performance of "Trovatore," that immortal work of Verdi's, the youth of which seems to increase with its age. Luisa Darclee, as Leonora, had a much better chance to show her real ability than in the colorless role of Micaela in "Carmen," and turned out to be a thoroughly capable artist both from the standpoint of singing and of acting. The indefatigable Manuel Salazar was the Manrico. The man is really a phenomenon among



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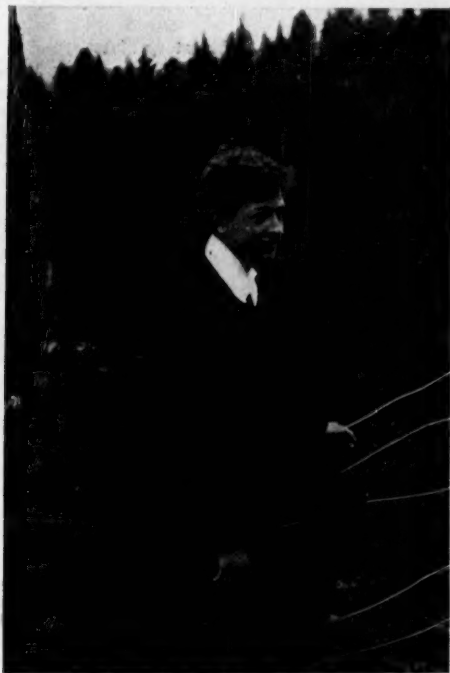
Mme. Rappold will devote the greater part of her time to concert and recital work the season of 1917-1918

tenors. This was his fifth long role of the week, and his splendid voice showed no trace of fatigue. Antola was again thoroughly effective and satisfactory as the Count de Luna, and the smaller roles were played by Alice Homer, Marta Melis, Luciano Rossini, and Pietro de Biasi. Peroni conducted with vigor and authority, and the packed house, not content with hand clapping, gave frequent vent to its approval in loud cheering.

JASCHA HEIFETZ IN AMERICA

The Young Russian Violin Virtuoso Arrives Here Safely

Jascha Heifetz, the young Russian violin virtuoso, like Mischa Elman a pupil of the famous Petrograd teacher, Leopold von Auer, arrived safely in this country last week, accompanied by his family. They left Petrograd on July 10, traveling by way of the trans-Siberian Railway, Yokohama and San Francisco. It is said that the train on which they left Petrograd was the last over the trans-Siberian railway on which civilians were allowed to travel. The journey to New York occupied about seven weeks. It was at the request of his manager that Heifetz—luckily for him—left the Russian capital so early, that there might be no uncertainty about his arrival here in time to fulfill his engagements for next winter. He remained in New York only a few days and has now



JASCHA HEIFETZ,

The young Russian violinist who has just arrived in America.

left with his family to spend the month of September in the country, resting and practicing.

The Wolfsohn Bureau announces that, contrary to the usual custom in introducing a new violinist, Heifetz will not first appear in a concerto with orchestra, but will make his initial bow to American audiences in a recital at Carnegie Hall, New York, on October 27. In view of the reputation which has preceded him from Europe, there will be great interest in the event among music lovers.

Schumann-Heink Draws \$5,000 in 'Frisco

Mme. Schumann-Heink was welcomed by a five thousand dollar house at the Civic Center Auditorium, San Francisco, the evening of August 30. That is, the receipts were \$5,000, but Mme. Schumann-Heink sang gratuitously, for the benefit of soldiers. She was in superb voice; she had a fine program; she gave the best she had—the greatest—and her audience rewarded her with such applause as is seldom heard. She wove her spell over their minds and their hearts, and they paid the tribute of reverence to genius in a spontaneous and whole souled way.

The affair was arranged by the San Francisco Bulletin. Nikolai Sokoloff conducted a symphony orchestra with unequivocal success through Liszt's "Preludes" and other compositions. Allan Bier, pupil of De Pachmann and Lhevinne, pianist, who has gained the title of the "soldier boy pianist," proved to be vastly popular by reason of thoroughly artistic playing. Paul Galassi sang the "Pagliacci" prologue in fine style.

D. H. W.

Bispham the First Singer to Receive a Doctor's Degree

David Bispham, in a communication to the MUSICAL COURIER, calls attention to a statement made in other music papers to the effect that John McCormack was the "first singer to receive a doctor's degree from an American college or university." Mr. McCormack received the degree of Doctor of Literature from Holy Cross College, Worcester, Mass., in June of this year, but Mr. Bispham was made an LL.D. (Doctor of Laws) by Haverford College, Pennsylvania, in June, 1914, so that the honor of being the first singer honored with a doctor's degree appears to belong to him by a priority of some three years.

Prize Anthem Competition

The annual competition for the Clemson Gold Medal (value fifty dollars) and an additional prize of fifty dollars given by the H. W. Gray Company (agents for Novello & Co.) is announced under the following conditions. The competition is open to all musicians residing in the United States and Canada, whether members of the Guild or not. The conditions of the competition are as follows:

The prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all around excellence. The text, which must be English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry.

The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the General Secretary, 90 Trinity Place, New York, not later than December 1, 1917.

To insure return of manuscripts, stamps should be enclosed.

The successful composition becomes the absolute prop-

erty of the Guild, and shall be published by the H. W. Gray Company.

The adjudicators will be Walter J. Clemson, M.A., A.G.O.; R. Huntington Woodman, F.A.G.O., and Samuel A. Baldwin, F.A.G.O.

Hortense Dorvalle to Assist Belgian Red Cross

Auguste Bouillez, the Belgian baritone of the Boston Grand Opera Company, has arranged for a series of concerts to be given in Canada for the benefit of the Belgian Red Cross. These are scheduled to take place in the important cities during the months of September and October. Among the artists who will assist Mr. Bouillez will be Hortense Dorvalle, the charming young French dramatic soprano, who has been heard in this country both in opera and concert work.

Mary Jordan at Aeolian Hall, November 15

Mary Jordan, contralto, announces her New York recital at Aeolian Hall, Thursday evening, November 15.

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SONGS

A Widow Bird Sat Mourning	n. 60	A Farewell	- - - - n. 60
The Terrible Robber Men	- n. 60	Invocation	- - - - n. 60
The Fair Circassian	- - n. 75	The Night	- - - - n. 75
A Lover's Prayer	- - - n. 60	Uphill	- - - - n. 60
Renunciation	- - - - n. 60		

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JEAN COOPER

Contralto

Jean Cooper, contralto, sang several numbers delightfully.—New York Times.

Miss Cooper, with a tender contralto voice, won the audience completely and had to respond to two encores.—New York Herald.

Management: R. E. JOHNSTON, 1451 Broadway, New York City

CHICAGO SCHOOLS AND INDIVIDUALS PREPARE FOR ACTIVE SEASON

**Apollo Club Resumes Activities With Harrison Wild Again as Director—
Daniel Mayer, J. A. Cowan and Wendell Heighton Visit Chicago—
Conservatories Ready for Fall Term With Increased
Enrollments—Other Local Items**

Chicago, Ill., September 8, 1917.

Despite the resignation which he tendered last May, Harrison M. Wild again will take up his duties as director of the Apollo Musical Club this season. The club has resumed its activities. The first meeting of 1917-18 was held this week and the schedule of concerts laid out. Patriotism will be a salient point in the club's programs this season. J. M. Hawley is the new business manager, and it is hoped that from now on the club will pull out of the old ruts in which it has traveled for the past few years and enjoy once more the financial and artistic success which it has enjoyed in seasons gone by. There is a great demand for men singers at present, which the war has made common to all choral bodies made up of mixed voices. The club is in need of tenor, baritone or bass voices, and applications should be made at the office of the business manager in Lyon & Healy's.

Daniel Mayer a Chicago Visitor

Daniel Mayer, the prominent New York manager, spent a few days in Chicago during the past week and was present to witness the last success of the season of his artist, Florence Macbeth, at Ravinia Park. Miss Macbeth was one of the bright stars of the season there and has gained an enviable place in the hearts of Ravinia music lovers.

Edward Clarke a Busy Singer

Edward Clarke and Rachel Steinman Clarke returned last Sunday from a 4,000 mile Chautauqua tour which they made in their car. Mr. Clarke left for New York this week, where he will be busy making some records before he starts his vocal classes at the Lyceum Arts Conservatory, September 12.

Vida Llewellyn Plays in Golf Semi-finals

For the first time in several years Vida Llewellyn entered a golf tournament this year and went as far as the

semi-finals, losing to the holder of the title in a very close match. Miss Llewellyn won the championship in 1909, but since that time her pianistic duties have not allowed her so much time for her favorite sport as heretofore, and therefore she has not played golf for some time. This Chicago pianist has resumed her teaching and concert work and looks forward to an active season.

J. A. Cowan in Chicago

One of the out of town visitors at this office during the week was J. A. Cowan, the able director of the Kansas City Conservatory of Music, who stopped in the "Windy City" for a short time on his way back to Kansas City.

Chicago Musical College Notes

The Chicago Musical College opened its season on Monday with the largest registration in its history. Students from many and far distant parts of the country have enrolled. All the faculty have returned from their vacations. Among the new members of the faculty who, coming from other cities, have settled down in their new home, is Louis Victor Saar.

Connected with the college for the first time this season will be Geneva Johnstone-Bishop and Andreas Pavley, one of the most distinguished representatives of the Russian school of dancing.

Edward Dvorak will be at the head of the school of acting this season. He has made many productions of plays in Chicago and in New York, and plans to bring about others not less remarkable this winter. To the school of expression there has been added Maude Frances Donovan, a gifted instructor who has come to the college from Boston; Lauretta May McInerney and Minna Mae Lewis, the two latter having formerly been brilliant students of the school.

In the organ department the college has been fortunate enough to enroll Eric de Lamater, whose accomplishments have been demonstrated in his work at the Fourth Presbyterian Church.

The new members of the piano faculty are Marcia Manley, Dorothy Kastler, Mrs. E. Burke, Prudence Neff, Lucille Manker, Marguerite Wickes, Barton Bachmann, Mabel Wrede and Doris Essig. In addition to Mme. Bishop, the vocal department will enlist the services of Eva Emmet Wycoff.

The Knupfer Studios

Mr. and Mrs. Walter Knupfer have returned from Magician Lake, Mich., where they have their summer home and are now established in their elegant quarters on the sixth floor of the Fine Arts Building. The early enrollment

is beyond all expectations and shows distinctly the interest of the musical public in the new institution.

Children's classes in technic, ear training and elementary harmony, to supplement the private lesson under the supervision of Mary Magdalen Massmann, are being organized. They will be held on Saturdays in conjunction with regular class recitals which are in preparation for the children's public recitals to be given during the season in the handsome recital hall connected with the institution.

After October 1, the studio recitals given by members of Mr. Knupfer's master class will take place regularly on Tuesdays. Verna Karnes, a pupil of Mr. Knupfer, met with extraordinary success in her initial public recital at Huntington, Ind., given on August 31.

Bush Conservatory Items

Bush Conservatory opens its sixteenth season on Monday, September 17. Registration will begin September 12. Several innovations in the curriculum are announced for the season. Theodore Spiering will be associated with the violin department and will conduct a master class for violinists. There will also be normal classes for vocal teachers and violin teachers.

The vocal normal class is under the direction of Herbert Miller, the well known baritone and teacher, while Rowland E. Leach will have charge of the violin normal classes. The ensemble class will also be a prominent feature of the piano and violin departments under the direction of Mr. Leach.

Several new teachers have been added to the faculty, including Theodore Spiering (master class), Bertha Beeman, William Diestel, Anna George, Ursula Ryan, Clay Hart and Jessie Willy.

American Conservatory Notes

The American Conservatory of Music opens its thirty-second season Monday, September 10, occupying commodious quarters on the fifth and sixth floors of the new Kimball Building. It offers instruction in all branches of instrumental and vocal music, musical theory, public school music, Dalcroze eurhythmics, modern languages, dancing and dramatic art. Its board of musical directors includes such names as John J. Hattstaedt, Karleton Hackett, Adolf Weidig, Wilhelm Middelschulte, Allen Spencer, Henriot Levy, Victor Garwood, Silvio Scionti, Herbert Butler, O. E. Robinson, Arthur O. Anderson, Ragna Linne, Walton Pyre, E. Warren, K. Howe and Louise Robyn.

The number of students registered last season aggregate nearly 2,300. Among the features of the Conservatory are the teachers' training school, the students' orchestra and a comprehensive series of recitals, given by both members of the faculty and students.

The Walton Pyre School of Acting and Expression which is affiliated with the American Conservatory will begin its new season Monday, September 17. It is located on the fifth floor of the new Kimball Building. The school has given public performances of many plays, more or less exacting.

Hans Hess Plans Busy Season

Hans Hess, after a brief vacation in Indiana where he has been enjoying real farm life, has returned to Chicago and is again busy at his Fine Arts Studio preparing for his Chicago recital. This season promises to be even more busy than the past and this is saying a great deal considering the numerous concert engagements fulfilled, as well as the attention given his regular class of pupils among whom there are a large number of professionals. The recognition gained by Mr. Hess as one of the most successful instructors on the cello at the present is also reflected by the splendid reception of so many of his artist pupils who are filling engagements in recital work and in Chautauqua and some of whom are now assisting teachers to Mr. Hess. The immediate plans of Mr. Hess' activities for this season comprise a recital at the Playhouse and tentative engagements to go on tour provided the artist finds himself able to reconcile this latter plan with the temporary interference with his class teaching and other engagements which this would necessitate.

International College Happenings

The International College, under the direction of Emma Clark-Mottl, presented three numbers at the last program

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DESCRIPTIVE PAMPHLET UPON REQUEST

THE McCORMACK FAMILY AT NOROTON, CONN.

Mr. and Mrs. McCormack, Gwendolyn and Cyril McCormack, and the cow, Aggie, which Charles L. Wagner presented to the singer, and which is to be exhibited at the Danbury State Fair.



THEIR SUMMER HOME ON THE SOUND.

McCormack playing tennis.
McCormack and family in auto, McCormack acting as his own chauffeur.
(Copyright Press Illustrating Service, Inc.)



of the Drama League, Friday evening, in the large auditorium of the Municipal Pier, before an audience of over 5,000 persons. A quartet composed of F. Caro Lindley, soprano; Adah Bryant Buckingham, contralto; August H. Walling, tenor, and S. B. Pringle, basso, sang Pinsuti's arrangement of "A Spring Song" and Carrie Jacobs Bond's "Just a Wearyin' for You" and "The Marseillaise." Little Merle Albert, a pupil in the dancing department, gave an interpretation of "A Wood Nymph," by Kullak.

The college opens the season upon September 17. The "try outs" for fifty partial scholarships occur upon the 14th and 15th. The registration has already opened promisingly.

By desire of the summer pupils the term has been extended to October 1, when certificates of promotion will be granted to those who pass the examinations.

An Active Ragna Linne Pupil

It is a well known fact that many of Ragna Linne's students are now occupying important church and concert positions throughout the United States. Another name to be added to the already lengthy list is that of Helen E. Peterson, an artist-pupil of Mme. Linne, who has been engaged as soloist at the Congregational Church of La Grange, Ill.

Wendell Heighton, who, with Emil Oberhoffer, is responsible for the splendid results obtained by the Minneapolis Symphony Orchestra, passed through Chicago this week on his return home. The popular business manager of the Minneapolis Orchestra drove his own machine some 5,000 miles during the summer. Leaving Minneapolis in July, Heighton drove to New York via Chicago, Pittsburgh and the Alleghenies. While in the East, Manager Heighton motored all through Long Island, and though a yearly visitor to New York City, he lost his way in the metropolis on more than one occasion. JEANNETTE COX.

Madame von Klenner Reopens Studio October 1

A personal note from Katharine Evans von Klenner to a member of the MUSICAL COURIER staff says she has had a splendid summer at "Woo-Koo-Tsee Villa," Point Chautauqua, N. Y., her summer estate, and that she is beginning to think of the metropolis and the busy season which awaits her there. Her summer's work has included a fine class of pupils, besides a "regular inundation of National Opera Club enthusiasts," who came to see and confer with her in numbers. Over twenty-five members graduated in the 1917 Class at Chautauqua. Mrs. John Orr, a member of the board of directors of this big club, is president of the class. It appears as if, in a year or so, the summer headquarters for the National Opera Club would be at Point Chautauqua, for the propaganda can in no place work to greater advantage than right there, at Chautauqua, where the literary and educational interests of the United States are so active. Of the many members of her singing classes, and National Opera Club members who were at Mme. von Klenner's this summer, the following are named: Loretto

Klare, coloratura, who will sing in New York the coming winter; Gladys King, Pittsburgh, lyric soprano; Anna Kerr, Brooklyn; Lee H. Barnes, tenor, Pittsburgh, director vocal music; Ruth Barnes, dramatic soprano; Eliza Fassett Sutter, Franklin; Mrs. Charles Broadhead; Gertrude Hawley, Northwestern University, Evanston; Mary Jackson, Texas; George L. Forbes, Iowa; Mrs. O. J. See, Winnepeg; Olivia Thomas, director of vocal music, Edinboro, Pa.

Members of the National Opera Club: Dr. John Dysart, Dubuque, Iowa; Mrs. Fenton Fisher, Jamestown, N. Y.; Julia A. Forbes, Franklin, Pa.; Alexander H. King, Pittsburgh; Mr. and Mrs. Charles A. Richter, Washington, Pa.; Frank Holland, New York; Amelia Pfennig, and Agnes Keller, Buffalo; Betsy Lane Shepherd, New York; Calvin Brown, Washington, D. C.; Mrs. John Orr, Orr's Mills, N. Y.; Miss M. E. Coughlin, Orr's Mills; Mr. and Mrs. Barnes, Du Bois, Pa.; Mrs. William P. Schultz, Hazleton, Pa.; E. D. Bevirt, Muskogee, Okla.; besides a dozen others whose names were not registered in the Von Klenner Visitors' Book.

ESTER

FERRABINI

Created a Sensation in the Role of Carmen
Last Week, With the San Carlo Opera Company.

What Some of the Newspapers Said:

THE EVENING TELEGRAM:

Not since the days of Mme. Bressler-Gianoli at the Manhattan Opera House has New York seen and heard a Carmen so satisfactory as that revealed last night on the stage of the Forty-fourth Street Theatre, when Mme. Ester Ferrabini presented the cigarette girl of Seville in a manner that would have delighted Bizet himself.

Long and lithe, she deserved to be called pantherine. She sang well and acted even better than she sang. No actress could have drawn more potency from the prophecy of the cards than did Mme. Ferrabini. It is easy to understand that she sang the role at the Opera Comique in Paris.

NEW YORK TRIBUNE:

The Carmen of the evening was Mme. Ester Ferrabini. Mme. Ferrabini proved a Carmen of really extraordinary qualities; indeed, it is not too much to say that since the days of Mme. Bressler-Gianoli no singer has essayed the part on the local stage who so thoroughly vitalized the character.

Mme. Ferrabini's Carmen was sensual, but without exaggeration, thorbad, utterly animal, but instinct with a lithe grace and a subtle charm, which made Don Jose's passion even excusable. It was a Carmen who had gone mad, but who held back more, a gypsy who, even in her most abandoned moments, held a sense of inevitable tragedy, which lent her a peculiar dignity. Her French diction was remarkably fine. Beside Mme. Ferrabini's impersonation all else paled.

NEW YORK AMERICAN:

Genuine interest was excited by last night's impersonator of the Spanish cigarette girl. Mme. Ester Ferrabini depicted the heroine as a sensuous and sinister creature intensely dramatic and wonderfully restrained. Her performance was intelligent and always interesting.

NEW YORK TIMES:

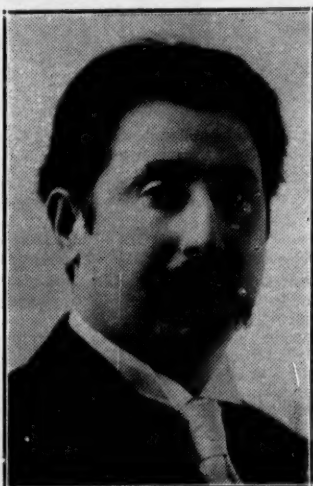
Ester Ferrabini sang Carmen in French and with a dramatic fire and vigor of action seldom equaled here.

NEW YORK HERALD:

Mme. Ester Ferrabini sang Carmen with a great show of temperament and excellent tone.



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NATIONAL PAGEANT OF AMERICAN RED CROSS

To be Staged Under Prominent Patronage and Portrayed by Eminent Stage Folk

The National Pageant of the American Red Cross will be staged in the beautiful open air theatre on Rosemary Farm at Lloyd's Neck, Huntington, L. I., on the afternoon of October 5. The Rosemary Pageant, as the production is now termed, was written for the Red Cross by Joseph Lindon Smith, of Boston, and Thomas Wood Stevens, president of the American Pageant Association. The production will be directed by Mr. Stevens, assisted by Mrs. John Alden Carpenter, Paul Chalfin, Ben Ali Haggin, Prince Pierre Troubetzkoy and Mrs. Harry Payne Whitney. E. H. Sothorn and William Faversham are interested in the theatrical side of the production, and Daniel Frohman is the casting director. Frances Alda and Mary Garden are among the prominent musicians who have already been enrolled in the cast.

Arrangements have been made to perpetuate the entire pageant in motion pictures with the original all-star cast as staged and produced in the Rosemary Farm open air

theatre. The filming of this spectacle will be under the direction of William Christy Cabanne. The distribution and exhibition of the film will be made for the sole benefit of the American Red Cross.

Working headquarters for the scores of prominent men and women who are giving their time and energy to the Rosemary Pageant have been established at 71 West Twenty-third street, in offices that have been donated to the Red Cross. The general committee, under whose direct supervision the entire arrangements for the production are being made, consists of Ethan Allen, Mrs. Robert Bacon, Mrs. August Belmont, Mr. and Mrs. Cornelius N. Bliss, Jr., Paul D. Cravath, Henry P. Davidson, Mrs. William K. Draper, Evan Evans, William Faversham, Daniel Frohman, David Mannes, W. J. Matheson, Major Wallace McCutcheon, Paul Meyer and E. H. Sothorn.

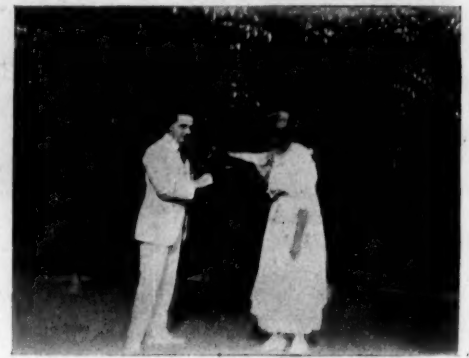
Dudley Buck at 50 West Sixty-seventh Street

Dudley Buck has opened his new studio at 50 West Sixty-seventh street, New York, and work begins there this season with the usual enthusiasm that is characteristic of this New York teacher's studio.

Gertrude Ross Writes New Songs for Cecil Fanning

Gertrude Ross, of Los Angeles, the celebrated song writer, has just completed a setting of Robert Service's "My Madonna," which she has dedicated to Cecil Fanning. Mr. Fanning has long been an interpreter of Mrs. Ross' songs. It was he who introduced her "War Trilogy" two years ago, and sang it more than thirty times. Last year Mrs. Ross and Mr. Fanning collaborated in a song, "The Cushia Bird," which has had quite a vogue during the past season.

Mrs. Ross was recently a guest of Mr. and Mrs. H. B. Turpin at their home at Montecito, Cal., where Cecil Fanning has been house guest for the summer. During this visit Mr. Fanning brought forth one of his treasures, a folksong he had copied from a collection owned by the curé at Dinan, Brittany, with whom Mr. Fanning studied French before the war. This song is entitled "La Passion," and is a naive description of the Passion of Christ, in obsolete



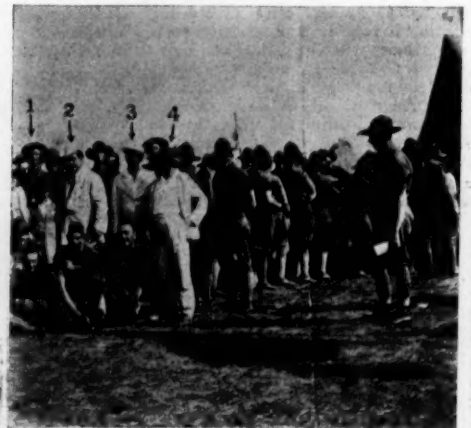
GERTRUDE ROSS AND CECIL FANNING MEET IN BEAUTIFUL CALIFORNIA.

French. Mr. Fanning has some ideas of changes and elaborations which Mrs. Ross enthusiastically agreed to take in charge, and the result is that another uniquely vivid folksong will be added to Mr. Fanning's repertoire this season.

The accompanying picture was snapped in Mr. Turpin's garden while Mrs. Ross and Mr. Fanning were looking for ripe oranges and avocados.

Stracciari at Sea Girt

Through the courtesy of Cleofonte Campanini, Riccardo Stracciari, of the Chicago Opera Association, participated in a concert which was given recently at Sea Girt, N. J., before the "boys" in camp there. The affair was arranged by William Thorner, the well known vocal teacher of New York, who is interested in providing the finest forms of entertainment for the men. That the efforts made in their behalf are appreciated was evident by the manner in which



AFTER THE SEA GIRT CONCERT.

(1) Constance Muriel Hope. (2) Riccardo Stracciari. (3) William Thorner. (4) Eugene Bernstein.

the audience of some 500 men received the interesting program provided. Eugene Bernstein furnished excellent piano accompaniments.

Another soloist at the concert was Constance Muriel Hope, the talented young pianist. Miss Hope also appeared as soloist at a concert arranged by Mme. Campanini and given at Asbury Park, on Friday evening, August 17, for the benefit of the blind girls of Brooklyn.

MME. NIESSEN-STONE

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BERIZA

Excels as "Thais" at Ravinia

Such were the headlines in the Chicago Evening American after one of Marguerite Beriza's appearances in the title role of "Thais." Further Herman Devries, the American's critic, said:

Marguerite Beriza's Thais has lifted Ravinia Park to the rank of a metropolitan playhouse.

If her Thais is not great, I do not hesitate to say that it possesses all the essential qualities which make a role the alter ego of its interpreter.

Marguerite Beriza as the courtesan of Alexandria must be enthusiastically acclaimed the worthy successor of Sybil Sanderson, who made the part her own and has never been surpassed nor equaled, except by Lina Cavalieri.

Physically, Madame Beriza need not fear comparison with Mary Garden, Maria Kousnezoff, and vocally, as well, she towers far above the aforementioned.

To employ a pardonable platitude, last night Madame Beriza was indeed a revelation.



Wondrously beautiful and graceful, she managed her warm, fresh and ringing voice with surprising skill, and shaded it with unusual artistry. Her mezza-voce was of ravishing quality, and her enunciation and diction absolutely flawless.

Dr. Albrecht Montgolas had the following to say in the Chicago Examiner of recent date:

For Marguerite Beriza as Thais was well worth hearing and seeing. To be sure, neither her acting nor her costumes were quite Mary-Gardenesque, but I doubt if Mary Garden would sacrifice health to dramatic effect by exposing herself to the treacherous air of this summer's nights.

Of her *Manon* the Examiner critic wrote: Mme. Beriza's singing and acting would have been a revelation to them. The charm, the vivacity, the simple sincerity and the womanly appeal which Massenet wanted his Manon to possess have seldom been as well interpreted on an operatic stage in these parts.

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MME. GADSKI'S SUMMER HOME, ROCKLEDGE.

Picturesquely situated at Spofford, N. H. Mme. Gadski and her daughter, Lotte, in Russian boyard costumes, which won prizes at the costume masquerade.

Mme. Gadski Wins Costume Prize

The accompanying snapshots show the summer home of Mme. Gadski and her daughter at Lake Spofford, N. H., and give a glimpse also of mother and daughter in the particularly handsome costumes which they wore recently at the big annual masquerade ball given at the Pine Grove Springs Hotel, in their vicinity. They had at first intended to wear something entirely different, but upon being invited for tea at the home of a charming Boston lady, who had received some gorgeous Russian boyard costumes (copies of the costumes worn by the Russian nobility in the sixteenth century), the owner insisted that Mme. Gadski wear the male costume and her daughter that of the girl. The dresses are of beautiful brocade, Mme. Gadski's in gold cloth, and Miss Lotte's in turquoise blue with silver,

all embroidered with pearls and other stones. Mme. Gadski received the first prize as "the best dressed man" and Miss Lotte received the first prize for the handsomest dress worn by a woman. The award was made by acclamation, and the audience applauded even more enthusiastically when the winners took off their masks and revealed the fact that they were the famous operatic prima donna and her daughter.

Mme. Gadski has been studying new songs at Spofford this summer, and a great many of them are by new American composers. Early this month the singer visited Mrs. E. A. MacDowell at Peterboro, N. H., and was greatly interested in the MacDowell Memorial Colony there and in its work as conceived and directed by Mrs. MacDowell. Mme. Gadski offered most generously to sing at any time for the benefit of the fund when the MacDowell Association shall decide to give open air opera.

Torpadié and Werrenrath in Portland

Greta Torpadié and Reinald Werrenrath participated in a concert given last week at Portland, Me., under the auspices of the Civic Music Commission. Both singers scored an emphatic success. Mr. Werrenrath has sung in Portland before, but it was Miss Torpadié's first appearance before a Portland audience.

The Daily Eastern Argus, of Portland, said regarding the concert:

Greta Torpadié, a new artist, made her first appearance in this city, and instantly won the hearts of the audience with her charming manner and beautiful voice. Her first number was the aria from "Traviata," which served to show the exquisite high notes of her voice. It was an exceedingly difficult number for such a young singer to undertake, but Miss Torpadié certainly rendered it in an excellent manner, receiving the hearty plaudits of the audience. For an encore number she gave "Carry Me Back to Old Virginny," in a sweetly sympathetic manner, reminding one of Alma Gluck, as this artist possesses much the same voice.

In her last group of songs, Miss Torpadié was altogether charming. Perhaps the best number was "Last Night I Heard The Nightingale," by Salter, which she sang beautifully, displaying the wonderful sweet and mellow qualities of her voice. This young artist enters into the spirit of her numbers, which is probably one of her strongest assets.

Reinald Werrenrath has always been a prime favorite in this city, and upon his appearance he was accorded a warm reception. His opening number was the prologue from "Pagliacci," which he gave in a masterly manner. He possesses a voice of great beauty and power. His encore number, "Drink to Me Only With Thine Eyes," was a gem, Mr. Werrenrath giving it just the right expression and feeling.

It was indeed a great pleasure to hear Mr. Werrenrath once more. There are few baritones today who have such an excellent voice as this American singer, and who also possess such a wholesome appearance on the stage. In every number Mr. Werrenrath shows himself to be a true artist, and his enunciation is remarkable.

Arthur Alexander in a Summer Recital

Ever since June Arthur Alexander, the tenor, has been having a busy time at his summer home in East Gloucester, dividing the days between lessons given to a class of pupils, which has constantly increased through the summer, and boating, golf, tennis and automobiling in the beautiful Massachusetts country in preparation for a busy season both as recitalist and teacher the coming winter. On the evening of August 31, Mr. Alexander and some of his pupils gave a recital at the Casino of the Hawthorne Inn, East Gloucester. The receipts, something over \$300, an extraordinarily large amount for so late in the season, went for the benefit of the Army Y. M. C. A. Four of Mr. Alexander's pupils—Lucy Lee Call, Pauline Curley, and Elise Hasbrouck, sopranos, and Germaine Cossini, alto—participated in the program. Mr. Alexander himself singing the second part and playing his own accompaniments, as is his invariable custom. A musician to his fingertips, Mr. Alexander is a unique figure among present day recit-

alists and his work inevitably recalls the days of Georg Henschel at his best. The large audience, which filled the great room of the Casino, was markedly enthusiastic over his singing and that of his pupils as well. He will remain in East Gloucester until about October 1, returning then to New York to open his studio there.



© Victor Georg.

Sixtieth Worcester Music Festival to Be Memorable One

Judging from the elaborate preparations that have been under way for several months past, the sixtieth anniversary of the Worcester Music Festival, which will be held from October 1 to 5, will be the most successful one in its history and a truly memorable affair. The first two days will be devoted to rehearsals, the principal choral works this season being Saint-Saëns' "Samson and Delilah," Hadley's "Ode to Music" and "Marching Song of Democracy" by Percy Grainger. Incidentally, this will be Arthur Mees' tenth festival, and the association is to be congratulated on retaining the services of so able a director. There will be an assisting orchestra, composed of sixty musicians from the Philadelphia Orchestra, who appeared at the festival two years ago and made such a lasting impression with their splendid work. Thaddeus Rich, concert master of the orchestra, will be associate conductor of the festival.

The artists who have been chosen are among the finest, including: Marcella Craft, soprano; Inez Barbour, soprano; Margaret Abbott, contralto; Louise Homer, contralto; Theo Karle, tenor; Arthur Hackett, tenor; Wadsworth Provandie, baritone; Vernon D'Arnalle, baritone; Albert Edmund Brown, baritone; Olga Samaroff, pianist; Thaddeus Rich, violinist, and Hans Kindler, cellist.



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BOSTON CECILIA SOCIETY ELECTS ARTHUR SHEPHERD CONDUCTOR AD INTERIM

**Chalmers Clifton Granted Leave for Military Service—Two Big Concerts
Announced—Further Plans of Boston Symphony Orchestra—Hubbard
Vocal Studios Open Auspiciously—Some Practical
Results Achieved by Barrows Studios**

Arthur Shepherd, prominent as composer, teacher and choir director, was elected conductor ad interim of the Cecilia Society at a meeting of the board of directors, held on September 5 at the office of Ernest B. Dane, president of the society. Mr. Shepherd replaces Chalmers Clifton, the gifted young leader, who has been granted a year's leave of absence to fulfill military duties for which he has been preparing at the Harvard training camp.

This season the society will give but two concerts, both of which will take place in Symphony Hall. The à capella concert of the past few seasons will be omitted. At the first concert the program will include Chabrier's "La Sulamite" and Wolf-Ferrari's "La Vita Nuova." The second concert will be devoted to a performance of Pierné's "The Children's Crusade." The chorus will be assisted on each occasion by distinguished soloists and a band of players from the Boston Symphony Orchestra.

A matter of especial interest is the announcement of the Chabrier work, which will be heard here for the first time. The spirit of the piece is Oriental, and the music abounds in brilliant and colorful effect. The society does well to continue its praiseworthy policy of introducing each year a new or unfamiliar work of the modern school.

Further Plans of the Boston Symphony Orchestra

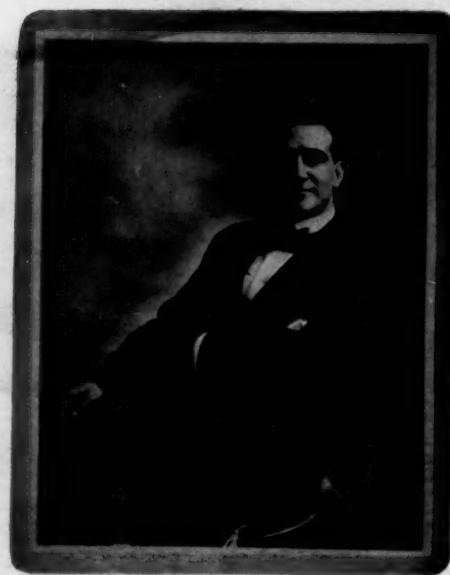
One month from now, on the afternoon of October 12, the Boston Symphony Orchestra will begin in Symphony Hall its thirty-seventh season of symphony concerts. From that date through the first week in May the concerts will continue weekly, with the usual intervals from November to March for the five monthly trips southward and for the annual expedition to the Middle West during the latter part of January. In addition, the orchestra will give its accustomed number of concerts in neighboring New England cities, its total performances aggregating upward of 100.

Thus far no announcement has been made concerning the contents of the twenty-four programs comprised by the Symphony Hall series. At his summer home in Seal Harbor, however, Dr. Muck has been considering many and various scores from the library of the orchestra. Notable among these are such standard items as suites of Bach, symphonic poems of Liszt, symphonies of Beethoven, Brahms and Schumann, and less familiar works of Handel,

Haydn and Mozart. The season also will bring forth some new and unheard music of the younger moderns, as well as a number of half forgotten works of the older composers. Raff's "Forest Symphony," Scriabin's "Poem of Ecstasy," Delius' "In a Summer Garden" and "Appalachia" and Svendsen's symphony in D minor are a few of the works that have claimed Dr. Muck's attention and which probably will find place in the season's repertoire.

Hubbard Vocal Studios Open Auspiciously

Arthur J. Hubbard, Boston's veteran vocal instructor, with his assistants, Vincent V. Hubbard and Caroline Hooker, began work on September 10 at the Hubbard studios in Symphony Chambers. After a summer spent pleasantly on his farm at South Royal, Vt., in companionship with his son and the latter's wife, Mr. Hubbard resumes his teaching activities in splendid health and spirits. In spite of the loss of a number of pupils who have been called to their country's service, he anticipates a season no



HIPOLITO LAZARO,

Tenor, who will join the Metropolitan Opera forces this season.



ARTHUR J. HUBBARD,

The distinguished Boston singing teacher.

less strenuous than formerly. In fact, if enrollments continue as they have begun, the Hubbard studios will have their usual waiting list among the quota of beginners.

For a generation past, the Hubbard Studios have been a musical Mecca for the talented youth of New England, their popularity increasing yearly in proportion to results demonstrated in the fields of concert, opera and oratorio. The records for these years are an honor-roll in the profession, for Mr. Hubbard has fathered the careers of many successful singers. Prominent among these artist-pupils are the distinguished brothers, Arthur and Charles Hackett. While the former has been forging his way to the front rank of American concert singers, the latter has won unprecedented success with the leading opera companies of Italy, France, Spain and South America. No teacher deserves higher praise than that reflected by the achievements of his pupils.

Some Practical Results of the Barrows Studios

As has been her custom for the past few seasons, Harriet Eudora Barrows, deservedly acknowledged one of New England's leading vocal teachers, plans to divide her time each week between her studios at 188 Benefit street, Providence, and Trinity Court, Boston. Last year, in spite of the fact that she devoted sixty hours to teaching, an enormous weekly average, Miss Barrows was compelled to reject a number of applicants. With the opening of her studios this week, she began another busy season, though she has sensibly decided to shorten her working day.

It is unnecessary to search far for an explanation of the popularity of the Barrows Studios. A glance at the register provides abounding evidence. Among the professional pupils are Claudia Rhea Fournier, contralto soloist, Union Congregational Church and Jewish Synagogue, Providence; Nellie Carey Reynolds, contralto soloist, Congregational Church, Hartford; Geneva Jefferds, soprano soloist, Old South, Boston; Marguerite Shaftoe, soprano soloist, First Congregational, Providence; Bertha Monast, soprano soloist, Union Congregational, Providence; Minnette Suther-

land, soprano soloist, Beneficent Congregational, Providence; Helen Shepard Udell, contralto soloist, Trinity, Providence; Mrs. William Barton, soprano soloist, Washington Park Methodist, Providence; Ruth Burbank, soprano soloist, Union Baptist, Providence; Ada Holding Miller, soprano soloist, First Christ Scientist, Providence; Esther Molt, soprano soloist, Baptist, Pawtucket; Florence Mulrey, contralto soloist, Park Place, Pawtucket; Gertrude Northrup, contralto soloist, Beneficent Congregational, Providence; Harry Hughes, baritone soloist, Central Congregational, Providence; George Young, tenor soloist, Central Congregational, Providence; Lelia Tucker, contralto soloist, Central Congregational, Providence; Alice Ward Horton, contralto soloist, First Universalist, Providence; Wilfred Pickles, tenor soloist, Beneficent Congregational, Providence; Helen Bissell Pettis, soprano soloist, Plymouth Congregational, Providence; Mary E. Parker, contralto soloist, Union Baptist, Providence; Eva Tilley, contralto soloist, Episcopal, East Greenwich, and Edith Glines Wilcox, soprano soloist, Bell Street Chapel, Providence.

In addition to the many professional pupils now occupying solo positions in prominent churches, many other pupils of Miss Barrows are salaried singers in various church choirs, as Ethel Walters, contralto, and Hope Heyworth and Helen Rockwell, sopranos, Union Congregational, Providence, and Mrs. Albert S. Leach, soprano, Baptist, Warren, R. I.

V. H. STRICKLAND.

Gertrude Waixel Rises From Understudy to Principal

Last week at the Princess Theatre, New York, Gertrude Waixel stepped from a modest chorus position into the role of the Old Fashioned Wife, created by Marie Carroll and played by Miss Carroll for so many months at the Princess Theatre. Miss Carroll was taken suddenly ill and was sent home by her physician. Miss Waixel, who has been understudying for this role, promptly assumed Miss Carroll's shoes, stockings and gowns and sang the part with splendid success.

Miss Waixel made such a hit in the part she played at the Princess Theatre in "Oh, Boy!" that F. Ray Comstock at once engaged her to sing this role on tour in the special company which is being organized to tour the principal cities. Miss Waixel has an attractive season's contract ahead of her, with an option on the part of Mr. Comstock to employ her for two successive seasons.

Miss Waixel is a daughter of Julia Waixel, the well known accompanist and coach.

Hand and Franklin in New York

Among leading local managers who have been recent metropolitan visitors are Fred C. Hand, who looks after the musical interests of artists in Harrisburg and Scranton, Pa., and Ben Franklin, whose activities extend through the east-central New York district.

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The Murdock Trio Offers Excellent Ensemble and Solo Programs

The Murdock Trio, comprised of violin, cello and piano, offers some of the most beautiful compositions in musical literature. As each of the members is a soloist of high artistic attainments, a very pleasing variety of solo work is interspersed with the ensemble numbers. Added to this, the Murdock Trio also offers pleasing vocal selections by one of its members.

Individually there is much to be said of the Murdock Trio's personnel.

Leta Murdock, after graduating from the Northwestern University School of Music at Evanston, took one year post-graduate work under Prof. Harold Knapp, of the same school. With this excellent foundation to build upon, Miss Murdock completed her course of training with three years of study in Berlin under the Russian violinist, Prof. Michael Press, now concertmaster of the Royal Opera House of Petrograd, and later in Pisek, Bohemia, under Sevcik, the teacher of Kubelik. The critic of Die Tonkunst, in speaking of Miss Murdock's debut appearance in Berlin, called attention particularly to the "soulful, rich tone, especially pleasing in the soft passages," and to the "smooth, flexible bowing of her artistry."

Mora Murdock, director, organizer and pianist of the Murdock Trio, is well qualified for this big task. She began her training as a concert pianist with four years of assiduous work under Howard Wells, followed by a period with the late Regina Watson. During her three years' sojourn abroad Miss Murdock studied with the Russian pianists and teachers, Rosina and Josef Lhevinne, winning splendid recognition both as soloist and ensemble player. Added to her gift as a pianist, Miss Murdock possesses a well trained mezzo-soprano voice. Her songs



MURDOCK TRIO.

never fail to please, contributing that element of color contrast that makes for complete enjoyment of the Murdock Trio's program from beginning to end.

The third member of the Murdock Trio is Elizabeth Olk-Roehlke, the Polish cellist, who has only recently made America her home. She is a graduate of the Hochschule of Berlin, where she studied with Paul Treff, the first cellist of the Royal Opera of Berlin. Whether in ensemble or solo work, Mme. Olk-Roehlke is equally successful, as she never fails to captivate and charm her audience.

With three such gifted artists in the personnel of its members, it is not strange that the Murdock Trio should so quickly win recognition as one of America's leading concert organizations.

Spalding Receives Ovation at Plattsburg

At the request of Col. Paul A. Wolf, commander of the Plattsburgh, N. Y., Training Camp, Albert Spalding, the world renowned violinist, gave the first concert for the second encampment of applicants for army commissions at the Reserve Officers' Training Camp at Plattsburg, on Sunday evening, September 2. Colonel Wolf (who is himself a great music lover and an ardent admirer of the great American violinist), together with his staff, tendered Spalding an informal reception during the afternoon. The concert was given in the immense open air stadium to an audience which numbered about 4,000 men in khaki, and Spalding was accorded a tremendous ovation. After the last number, Colonel Wolf, Captain Baer, Captain Lawes, Lieutenant Moore and others asked Spalding to favor them "with another such concert for the boys before the present encampment is over," to which the artist readily agreed.

By the way, giving concerts for the boys in khaki is getting to be a habit with Spalding, and last Thursday night

he and his accompanist, André Benoist, made the trip to Camp Mills, Mineola, N. Y., where they gave a delightful evening's entertainment to the soldiers of the famous "Rainbow" Division under the command of Major General William A. Mann. The division is composed of men from twenty-six different States, many of whom had heard Spald-



ALBERT SPALDING AT PLATTSBURG.

Albert Spalding, the world famous American violinist, who gave the first concert of the second encampment at the Reserve Officers' Training Camp at Plattsburg, snapped with Colonel Wolf, Commander of the camp, and his staff. Left to right: Colonel Wolf, Captain Lawes, Mr. Spalding, Captain Baer and Lieutenant Moore.

ing at various times in their home cities, and the violinist was given a rousing reception with three cheers and a "tiger." At the special request of the soldiers from the Alabama contingent Spalding played for them his own "Alabama," which was greeted with tremendous applause.

U. S. Kerr's Recital in Stamford Rare Treat

According to a lengthy report in the September 1 edition of the Daily Advocate of Stamford, Conn., the recital given by U. S. Kerr, the well known bass-baritone, at the Congregational Church on the previous night, was decidedly a rare treat. Although it was Mr. Kerr's first appearance in that city, he was hailed almost as enthusiastically



U. S. KERR.

cally as an old favorite might have been. After his opening number, "La Calunnia," the old Italian aria by Rossini, the audience gave the singer great applause, which seemed to increase in volume after each number. The excellent impression made might be illustrated by the following excerpts from the above paper: "Mr. Kerr possesses an un-

usual voice. In addition to that, he has a pleasing personality that won the favor of his hearers. Strong, deep and round, the volume of his voice does not seem to eclipse his feeling.—Mr. Kerr received a positive ovation at the close of Chadwick's 'Faith,' his voice being nicely suited to the resounding tones of this particular piece.—It might be said that things seemed to get better and better as the recital progressed, at least the audience seemed to think so.—It was in 'Believe Me, If All Those Endearing Young Charms' that the audience believed Mr. Kerr had reached his limit of perfection, but it was in the torador's song from 'Carmen' that he was at his best. It was magnificently sung."

The program, which gave evidence of the singer's versatility, was the following: "La Calunnia," Rossini; "Kypris," Holmes; "Kamrat," a delightful Norwegian song; "To Rest," Wolf; "Rolling Down to Rio," "O, for a Breath of the Moorlands," "Faith," Chadwick; "Longing," Kaun; "Mexicana," Stephens; "The Ara," Rubinstein; "The Bony Fiddler," "O, Wert Thou in Cauld Blast," a catchy Scotch number; "Believe Me, If All Those Endearing Young Charms," encored by "The Rose's Cup," Stevens; torador song from "Carmen," and "The Star Spangled Banner."

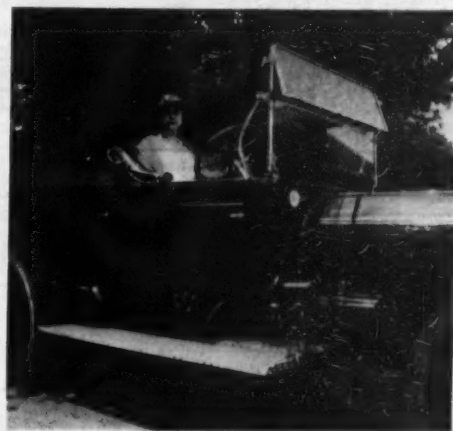
A few weeks previous to the Stamford concert Mr. Kerr was heard in recital at Portland, Me. The Daily Argus said the following in praise of the singer's artistic singing:

Frye Hall was packed to its doors to hear U. S. Kerr in a recital, and time and time again the house fairly shook with applause. Mr. Kerr's wonderful voice took the audience by storm and he was called upon constantly for encores. He sang in several different languages and his numbers were catchy.

Mr. Kerr upon both occasions was ably assisted at the piano by A. W. Burgemeister.

Emma Roberts Her Own Chauffeuse

Each summer vacation adds something new to Emma Roberts' varied accomplishments. Last year this gifted American contralto spent the summer months in an Ad-



EMMA ROBERTS.

The contralto, in her car, snapped at Merrill, N. Y., where she has been spending part of the summer months.

rondack camp at Merrill, N. Y., and between her hours of practice and preparation for her recital programs she took up the study of rhythmic dancing. Dancing in her bare feet in the dewy grass was what the instructor prescribed, and the costumes worn were Grecian in their simplicity and brevity, since the camp was confined exclusively to members of the fair sex. This year Miss Roberts has taken up motoring, and reports from Connecticut points and resorts along the New England shore indicate that she has become very expert at the wheel.

"It is something that every one should know how to do," Miss Roberts writes. "I never realized how almost useless I was until I had to fill out my information blank in the recent New York State military census. I had to confess that I couldn't drive an automobile, a motorboat, a motorcycle or an aeroplane. A sewing machine seemed to be about the only mechanical device with which I had had experience, so I made up my mind that I would not let another summer pass without learning something about motors. It is most fascinating, and now if my country needs me to drive ambulances in France, I shall be able to reply, 'Ready!'"

Miss Roberts is now in the White Mountains, and in September will return to New York preparatory to a busy season which includes engagements with the New York Symphony Orchestra in both the Carnegie and Aeolian Hall series, with the Detroit Symphony, and recitals in New York, Boston, Chicago and elsewhere.

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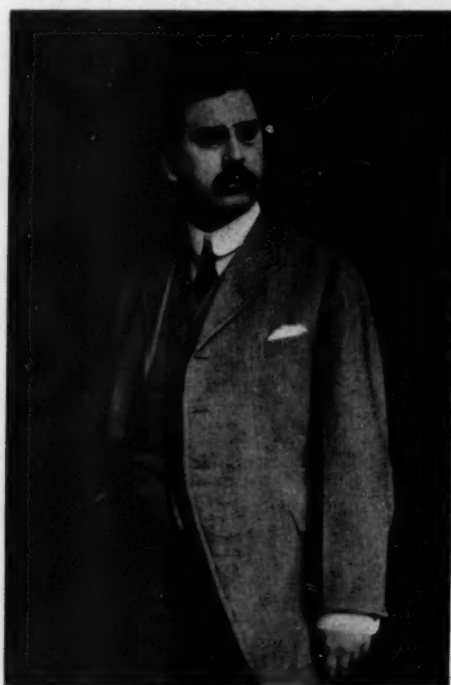
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Northwestern Conservatory Secures Gustav Schoettle

Olive Adele Evers, president of the Northwestern Conservatory of Music, Art and Expression, takes pleasure in announcing that she has secured Gustav Schoettle for the position of director of the Conservatory of Music. Mr. Schoettle is both an artist and an educator of distinction. Not only can he, by reason of extensive foreign training and successful professional appearances, lay claim to rank as a concert pianist, but he has, through teaching, conducting, lecturing and the promotion of musical projects of various kinds, proven a real factor in the development of the musical life of the Middle West.

It was as director of the school of music at the State University of Iowa, that Mr. Schoettle came into greatest prominence as an educator. In his hands, this school reached such a degree of excellence that it formed the nucleus of the College of Fine Arts. For one reason, he was head of the piano and theory department of Dakota Wesleyan University. That Mr. Schoettle has also had wide experience as orchestral and choral conductor is attested by the fact that he was called to Des Moines, Ia., where he organized and conducted with excellent artistic success the Des Moines Symphony Orchestra. The nationally known Schubert Club, of Kansas City, was founded and for ten years conducted by this enterprising musician. While at the University of Iowa, Mr. Schoettle maintained a large choral society and with the assistance of such organizations as the Minneapolis and Chicago Symphony orchestras, produced a number of the great oratorios at annual music festivals, besides conducting various operas at different times.

Moreover, Mr. Schoettle is a man of broad academic



GUSTAV SCHOETTLE.

training. He is not the type of musician with "one idea music." The arts, the events of the day, all cultural and progressive movements draw his thought and interest.

While Mr. Schoettle will, if his time permits, take a limited number of advanced pupils in piano at the Conservatory, his real function will be the supervision of the musical activities of the institution and the dictation of its musical policies. It will be Mr. Schoettle's aim to keep in close touch with every music student. Through a series of personal conferences he expects to acquaint himself with the problems, ideals and ambitions of all the young people under him. To act in the capacity of "diagnostician of musical ailments" will also be one of Mr. Schoettle's duties. The student who is "on the wrong track" musically, who is in doubt as to the career he wishes to pursue, or the course of study which will best prepare him for it, may have free consultation with Mr. Schoettle and the benefit of his advice. Parents of such students will be welcome to consult with him.

It is a great satisfaction, according to Mr. Schoettle, to work in a faculty such as Miss Evers has assembled in the Northwestern Conservatory. Among the teachers in the various departments are several of national reputation, including Marie Herites-Kohnova, the new head of the violin department; McElroy Johnstone, head of the voice department; William Columbus, head of the piano department; Lillian Mildred Knott, head of the public school music department, and Mr. Schoettle, who will act as head of the department of theory. The school of expression, in the hands of Albert Johnstone, lends invaluable co-operation. The assistants in all departments have been chosen with a discriminating view as to their efficiency and special fitness.

The Berkshire String Quartet

Plays for Red Cross Benefit

The Berkshire String Quartet, which is made up of Hugo Kortschak, Herman Felber, Jr., Clarence Evans and Emmeran Stoerber, has been rehearsing in Pittsfield, Mass., since June 15, and has given musicales every two weeks at Mrs. F. S. Coolidge's residence in that locality, which has become the meeting place of all chamber music en-



MAY PETERSON.

At Camp Owlout, Adirondacks, where she is spending a few weeks gathering new strength in anticipation of a busy season, which will include her first appearance at the Metropolitan Opera House in New York City.

thusians who reside in the Berkshires during the summer. Notable among the large number of works performed were the quartets, C sharp minor, op. 131 (Beethoven), and E flat major, op. 109 (Reger). The Berkshire Quartet played also concerts in Pittsfield, in Stockbridge, and Williamstown, Mass., for the benefit of the Red Cross, which concerts were artistically and financially very successful.

Loeb Visiting Elman

Harry Brunswick Loeb, the well known musical manager and the New Orleans representative of the MUSICAL COURIER, is visiting Mischa Elman at the latter's summer home in Port Washington, N. Y. Mr. Loeb will remain in the North about a week longer.

M. H. HANSON ANNOUNCES**THE RUSSIAN PIANIST LEO ORNSTEIN'S****FIRST PACIFIC COAST TOUR**

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JANUARY 15th, 1918

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KNABE PIANO

PHILADELPHIA ORCHESTRA PREPARING FOR REMARK- ABLE SEASON

At no time in the history of America has music made such a profound appeal as in this year of the war. And it is a noteworthy fact that the people are now turning to music for comfort and solace. The eighteenth year of the Philadelphia Orchestra promises therefore to continue in interest, and in a way to excel all annals, for it enters upon the forthcoming season on a firmer footing than ever before.

Mr. Stokowski and the management of the orchestra have planned the season with a view to filling more completely if possible the musical needs of the community. For this reason the soloists at the Philadelphia concerts have been chosen with especial care, and a glance at their names is assurance to the public of the highest artistic attainments. Mischa Elman, Jaques Thibaud, Efrem Zimbalist, Sascha Jacobinoff and Thaddeus Rich constitute the imposing list of violinists, while Pablo Casals and Hans Kindler represent the cellists. Among the vocalists the names of Margarete Matzenauer, Povla Frijsh, Olive Fremstad, Julia Claussen and Nicholas Douty give promise of all that is best in the art of singing. The newcomers among the pianists will be Guiomar Novaes and Arthur Shattuck. Harold Bauer, Ossip Gabrilowitsch and Josef Hofmann need no introduction, while Carl Friedberg is also scheduled to appear.

In planning his programs for the coming year Mr. Stokowski has taken into account the great demand made during the last few years for special programs of orchestral music without decreasing the interest in soloists and their work. Hence, concerts devoted to English and Scandinavian music have been planned, as well as the usual Tschaiowsky, Wagner, Russian and all-Beethoven programs.

The immediate effect of the war is seen in the temporary abandonment of the chorus. It was found necessary to take this step because many of the men have entered the service and the great majority of women are devoting all their time and energy to relief work. The chorus, brought into existence by the performance of Mahler's Eighth symphony, has become such an integral part of the city's musical life, however, that it will undoubtedly be reorganized within a short time and continue the work so auspiciously begun.

G. M. W.

Manager Neuman New Yorking

F. Wight Neuman, the Chicago manager, is in town for a few days. Object, one part recreation and ninety-nine parts business.



COMPOSERS CONGREGATED.

A group of composers and artists, assembled at the Redwood Grove, Cal., during the recent High Jinks there of the Bohemian Club of San Francisco. In the upper row, left to right, are: Clarence Eddy and George Hamlin. Lower row, left to right: Edward L. Schneider, Wallace Sabin, Paderewski, Joseph Redding, H. J. Stewart and Arthur Weiss.

Spiescu's Cincinnati Success

Oscar Spiescu has been renewing in Cincinnati, as conductor of the summer concerts of the Cincinnati Symphony Orchestra, the same success which he won for himself in the summer of 1916. On his appearance to conduct the initial concert of the fall season, he was re-welcomed with enthusiasm by his men and by the great audience of over four thousand people which had gathered to listen to the program he had chosen, an enthusiasm which increased steadily as the musical beauties of the evening were

revealed under his practised hand. One of the Cincinnati papers, commenting upon his return, said: "The orchestra, under the direction of Mr. Spiescu, presented an interesting and diversified program. Both conductor and men showed to particularly good advantage;" while another paper stated that "his conducting is marked by spirit and enthusiasm, which secures a maximum response from his musicians." The program for "Classical Night" included the prelude and Liebestod from "Tristan und Isolde," Charpentier's "Impressions d'Italie," nine Schubert waltzes, orchestrated by Spiescu, and Enesco's "Rumanian rhapsody."

GENEVIEVE VIX

TRIUMPHS in "THAIS"

Receives Acclamations of Press and Public of Madrid
HER INTERPRETATION HAILED AS SUPERB, UNSURPASSABLE,
UNIQUE AND INCOMPARABLE



"EL IMPARCIAL," Madrid

Genevieve Vix possesses all those qualities necessary to incarnate the antique courtesan. A voice clear and exquisite, a mysterious beauty disquieting and compelling. The admirable artist has solved the difficult problem of being a great actress who sings, and that with such apparent ease that one gains the impression that she is speaking, but with a voice so clear as to seem aerial. The evening proved to be for her a chain of interminable ovations.

"LA PRENSA," Theatre REAL, Madrid

Genevieve Vix has carried off another triumph in the role of Thais. Her flexible, fresh voice harmonizes admirably with the character which she portrays to perfection. She found accents that were keen and true. The death scene is rendered with supreme art, the singer being just as admirable as the actress; one really being at a loss which to praise most—her art as a singer or her dramatic talent. Genevieve Vix is a great artist, so much is certain.

"ESPANA NUEVA," Madrid

Genevieve Vix interpreted the role of Thais with an art and a science worthy of her reputation. Expressive and voluptuous, always fascinating, she did credit to the subtleties of the poem, supplementing it with a faultless diction and the charm of a fresh, pure and impassioned voice. Her suc-

cess was triumphal, her beauty lent the character an unequalled attraction. Her unique eyes are unforgettable.

"EL LIBERAL," Madrid

The evening's conquering artist was the Vix. An incomparable Thais! She filled us with rapture, with enthusiasm. Since she made her debut her character has become so voluptuous, so supple, so beautiful that she would damn a saint. She renders the seductiveness of the heroine imperishable.

This impassioned Thais knows how to die like a saint. What harmony in the gestures, her beautiful arms reminded one of the Pavlova. She seems to fly from us to distant realms and her large profound eyes are not of this world, but of Heaven. Her voice is ravishing, fresh and flexible, and the art of singing consummate. The Vix electrifies her public. She is a great artist, a perfect singer. She was feted by the public according to her merit.

"DIARIO ESPAGNOL," Madrid

Genevieve Vix, the eminent French artist, sang the role of Thais; her voice, clear and pure, equipped this character with a dreamy realism. The role is constructed with accurate artistic taste, her physique full of charm and grace gives to the antique courtesan an incomparable relief. The mystery of her blue eyes renders her Thais unforgettable. Her movements are of an elegance that is rare. She was acclaimed and showered with floral offerings.

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MR. AND MRS. BAUER AS MOUNTAINEERS.
MR. BAUER AT LEISURE.



Mr. and Mrs. Bauer in Maine

Harold Bauer has been spending his vacation period at Seal Harbor, Me., where he has put in much time at practicing and enjoyable intervals of leisure devoted to typical



summer pastimes. In these two pictures Mr. and Mrs. Bauer are seen enjoying some of the things which a stay in Maine offers the city visitor. Mr. Bauer's tours are to start very shortly, his travels this winter taking him from coast to coast, with particularly heavy date obligations through the Central and Far West.

Renewed Activities of the

Russian Symphony Society

Modest Altschuler, the well known conductor of the Russian Symphony Orchestra, recently returned to New York from his summer residence in order to prepare for the musical season and for the reorganization of the Russian Symphony Society, in accordance with the social and political forms of New Russia. This society, as well as its creator, Mr. Altschuler, is well known not only to the devoted admirers of music but to large circles of the general public all over this country. However, it might be of interest to recall a few facts:

Mr. Altschuler entered the Moscow Conservatory of Music under the directorship of Rubinstein and was a pupil of such great artists as Arensky, Tancief and others. Having won fame in his home city, he came to New York where he founded, in 1903, the Russian Symphony Society and the Russian Symphony Orchestra, which soon became one of the leading orchestras in the United States. A generous aid was accorded the organization by many prominent Americans, such as Charles R. Crane, Frank S. Hastings, the late J. P. Morgan, Mr. Westinghouse, Charles R. Flint and Charles Schwab. All the three successive Russian ambassadors since 1903, Count Cassini, Baron Rosen and George Bakhtmeteff supported this society and procured for it the aid of the Russian Government.

World famous Russian artists have made their first appearances in America under the auspices of the Russian Symphony Orchestra. Among them were Mischa Elman, Joseph Lhevinne, Scriabin, S. Rachmaninoff, and the tenor, Alschefsky.

This society has not limited its activities to the precincts of New York City, but covered the entire United States and the Dominion of Canada. During the last season alone the orchestra played before the President in Washington and also in Chicago, Kansas City and many other cities, the entire tournee lasting eighteen weeks.

The representative of New Russia in this country, Ambassador Boris A. Bakhtmeteff, accepted the honorary presidency of the Russian Symphony Society and promised it his full support. All the leading members of the Russian colony in New York and all the various representatives of Russian interests here are keenly aware of the great importance of supporting the most popular Russian organization.

Prominent Americans will take active part in the coming work of this society as president and directors. Plans are being made to develop the organization into a Russian Conservatory of Music and associate it with the famous Russian Music Society.

So many urgent requests for dates have been received by John Frothingham, Inc., managers of the Russian Symphony Orchestra, it now seems probable that the fall tour of the orchestra booked to open in Norfolk, Va., on November 10, will be extended by a fortnight in order to include cities farther south along the Atlantic seaboard. Savannah, Charleston, Atlanta and Wilmington, N. C., are points which are especially eager to have this popular organization and in Savannah the opportunity is offered of opening the new Municipal Auditorium. It is probable, therefore, that the tour will open on November 5. Among other important cities to be visited during the ensuing five weeks will be Richmond, Lynchburg, Washington, Baltimore, Pittsburgh, Boston, Erie, Zanesville, Binghamton, Montreal, Ottawa and Toronto.

Mr. Altschuler and his orchestra will make their first appearance for the season at the Humanitarian Cult concert at Madison Square Garden, New York, on September 27.

Season Announcement of the Symphony Society of New York

Three series of subscription concerts—eight Thursday afternoon and eight Saturday evening (Carnegie Hall); sixteen Sunday afternoon (Aeolian Hall)—are announced for the Symphony Society of New York, Walter Damrosch,

conductor, for the 1917-18 New York season. Soloists are to be: Vocalists—Claudia Muzio, Louise Homer, Mabel Garrison, Emma Roberts; violinists—Fritz Kreisler, Mischa Elman, Albert Spalding, Efrem Zimbalist, Jascha Heifetz; pianists—Josef Hofmann, Percy Grainger, Guimar Novaes, Ossip Gabrilowitsch, Harold Bauer, Ethel Leginska, Rudolph Ganz, John Powell.

Among the new program numbers are the Mozart symphony in G major, first time at these concerts; Dubois' "Symphonie Francaise," first time in New York; Raff's symphony "Im Walde," first performance in many years.

Pilzer Aids Fatherless French Children

Paterson, N. J., is devoting this week to a mammoth collection in aid of the fatherless children of France. It began its work last Sunday night with an entertainment at the Regent Theater, consisting of a lecture by Monsieur Lausanne, of Paris, editor of Le Matin, and a concert given



MAXIMILIAN PILZER,
Violinist.

at his own expense by Daniel Mayer, of the Times Building, New York, before an audience of nearly 3,000 people. The artists were Mr. Pilzer, the well known violinist; Mrs. Frank Taylor Ostrander, lieder singer, and Dorothy Pilzer, mezzo-soprano. All three artists met with a warm reception, the ladies being presented with beautiful flowers by the committee, while Mr. Pilzer's reception developed into a veritable triumph, especially after his playing of the "Zigeunerweisen" by Sarasate. As his E string snapped just after the commencement of the allegro movement, Mr. Pilzer, without stopping for a second, completed the movement on the A string, a "tour de force" which was appreciated by the audience that rewarded him with a perfect storm of applause.

SAN FRANCISCO DOINGS

Interesting News Items, Orchestral, Managerial and Pedagogical

San Francisco, Cal., September 6, 1917.

There are many signs that point to a successful music season in San Francisco. One has already been mentioned in this correspondence, relating to the coming of attractions to be under the local management of Frank W. Healy. The announcements by Will L. Greenbaum include the names of Paderewski, Cherniavsky Trio, Alma Gluck, Zimbalist, Ysaye, Harold Bauer, Godowsky, Schumann-Heink, Gogorza, Yvette Guilbert, Minneapolis Symphony Orchestra, Frieda Hempel, Reinhold Werrenrath and the Boston Opera Company. These announcements are made by Selby Oppenheimer, who is associated in the Greenbaum management. [Editor's Note: In another column will be found the announcement of the death of Mr. Greenbaum.]

Other attractions will be symphony concerts, the Sparks-Berry-Behymer Opera, etc.

Concerning the outlook for the San Francisco Symphony Orchestra, under the baton of Alfred Hertz, Secretary-Manager A. W. Widenham of the Musical Association of San Francisco makes the announcement that the subscriptions already received for the forthcoming season are more than double the amount received at this time last year. Everything points to the most prosperous season in the history of the orchestra.

As heretofore, the concerts will be given at the Cort Theatre. Following are the concert dates: Friday symphonies, October 12, 26; November 9, 23; December 7, 21; January 4, 18; February 1, 15; March 1, 15. Sunday symphonies, October 14, 28; November 11, 25; December 9, 23; January 6, 20; February 3, 17; March 3, 17. Popular concerts, October 21; November 4, 18; December 2, 16; January 13, 27; February 10, 24; March 10.

The following announcement is made by Walter Anthony: "Rose Relda Cailleau has been appointed the accredited instructor in the University of California Extension Course."

Frederick G. Schiller, conductor of the San Francisco Municipal Symphony Orchestra, to ascertain the taste of the San Francisco public, recently sent out requests for communications concerning preferences regarding composers and compositions and he has compiled returns in favor of composers as follows: Wagner, 29; Tchaikowsky, 40; Rossini, 36; Verdi, 34; Suppe, 23; Schubert, 21; Gounod, 21; Donizetti, 17; Beethoven, 15; Strauss (Johann), 14; Grieg, 14; Mascagni, 14; Saint-Saëns, 13; Massenet, 12; Balfe, 11; Delibes, 11; Bizet, 10; Puccini, 10; Henry Hadley, 9; Weber, 9; Dvorák, 8; Smetana, 8; Sousa, 8; Ambrose Thomas, 8; Handel, 7; Mendelssohn, 7; Leoncavallo, 6; Rimsky-Korsakow, 6; Edward German (dances), 5; Sibelius, 5; Mozart, 4; Richard Strauss, 3; Percy Grainger, 3; Moszkowski, 3. The queries were sent out so that the answers might aid in making up popular programs for performances having a uniform admission fee of 10 cents to all parts of the house.

The San Francisco Examiner publishes the following:

The University of California has added music to its usefulness in the field of university extension, and, with Dorothy Pillsbury as organizer, an elaborate curriculum has been arranged. Charles Louis Seeger, Jr., head of the department of music, is head of the undertaking and he will have the help of Edward Griffen Stricklen and Paul Steindorff. In addition to these permanent officers of the university the extension courses will enlist the cooperation of a number of well known local musicians. For example, Albert Elkus will give a course of lectures on the "Evolution of Music," ranging in view from the art of the ancient Greeks, and the plain song and polyphony of the Catholic Church, down to our own day. Professor Seeger, assisted by Mr. Elkus, George Stewart McManus, Redfern Mason, Alexander Stewart and Julius Rehn Weber, will give a series of lectures on the "Appreciation of Music." D. H. W.

Alma Voedisch Back at Her New York Office

Alma Voedisch, manager of musical artists, returned to New York last week and now is busy at her Broadway office looking after the interests of those whose tours are in her charge. These are Yvonne de Tréville, soprano; Theodore Spiering, violinist; Henri Scott, basso; Marie Morrissey, contralto; Guido Ciccolini, tenor, and Karl Kirksmith, cellist.

Lieutenant Campanari to Go

Lieutenant Christopher C. Campanari, U. S. R., a son of the famous baritone and a member of the New York managerial firm of Spizzi & Campanari, will soon leave for the other side of the Atlantic to undergo a final course of intensive training under actual service conditions "somewhere" both in England and France.

Edith Mason in Mexico City

From the Mexico City correspondent of the MUSICAL COURIER comes the following telegram anent Edith Mason, of the Metropolitan Opera Company, now singing there with the Sigaldi company:

"Edith Mason's debut in 'Butterfly' great success. Both public and press intensely enthusiastic."

Bruno Huhn at Hotel Webster

Bruno Huhn, the composer, has returned to New York from his vacation. Until his new studio is ready Mr. Huhn may be found at the Hotel Webster, 40 West Forty-fifth street.

New York Mozart Society Auxiliary Red Cross to Meet September 17

The first meeting of the season of the New York Mozart Society Auxiliary Red Cross, Mrs. Noble McConnell, chairman-general, will be held at Hotel Astor, New York, Monday afternoon, September 17, at two o'clock.

MME. NIESSEN-STONE, EMINENT ARTIST AND GIFTED TEACHER

Singer's Beautiful New Studio on Sixty-Seventh Street,
New York, Is Now Open for the 1917-1918 Season

The Artist

To prefer to teach is somewhat out of the ordinary run of affairs for an artist at the height of her career, when engagements come easily. In this respect Mme. Niessen-Stone seems to be an exception. MUSICAL COURIER readers will recall that Mme. Niessen-Stone left an important career in Europe to become leading vocal teacher at the New York Institute of Musical Art. During her nine years of teaching there she returned each summer to different cities of Europe, where she was well known.

Mme. Niessen-Stone as a member of the Metropolitan and Boston Opera companies was a general favorite with American audiences. She would have remained in the operatic work had she been able to withstand the lure of outside interests. A year of singing in opera in Europe followed her Metropolitan Opera seasons, and at the same time she directed a large class of American students. The duplication of her American successes in Europe is reflected, in addition to a number of appearances in Germany, in the singing of Azucena in "Trovatore" five times in nine days at the Teatro Nazionale in Rome.

Mme. Niessen-Stone's voice is a rich mezzo-contralto, with big, resonant low tones. Her repertoire is of necessity extended, since she sings in five languages, all of which she speaks fluently. Few singers are more amply fitted for the field of concert, opera and oratorio. Annie Friedberg is arranging Mme. Niessen-Stone's concert engagements for this season.

Mme. Niessen-Stone began her studies in the Dresden Conservatory under Adolf Jensen, a pupil of Eugen Gura. After three years there, she spent some months at the Grunewald with Lilli Lehmann. She continued her studies under the tutelage of Mme. Souvestre-Paschalis, a pupil of Lamperti, and later with Etelka Gerster, completing her long period of professional preparation under George Ferguson.

The King of Saxony honored Mme. Stone by attending her first concert. Following this appearance, the singer was heard in recital in many cities of Europe, while she sang with symphony orchestras in Berlin, Frankfurt, Munich, Vienna, and, in fact, all the principal music centers of Germany and Austria. Returning to Russia, her native land, she sang in St. Petersburg with splendid success, following this triumph with a series of appearances in Odessa, Kiev, Warsaw, Riga, and many smaller towns. In Moscow, she was soloist at a symphony concert under the baton of Safonoff. Mme. Niessen-Stone also sang in Brussels, and in London proved an especial favorite at the Crystal Palace and at the Monday "Pop" concerts.

On her concert tours Mme. Niessen-Stone is constantly asked to hear young singers. She takes great pleasure in doing this, and no matter how short a time she remains in a town, she never refuses to hear them. Frequently, after such hearings, she learns that the entire turning of a career hung upon those few moments of her own time.

The Teacher

But it is to Mme. Niessen-Stone the teacher that the MUSICAL COURIER wishes to draw especial notice. Though she is at the height of her career as a singer, she loves to teach, and she can often substitute her own advanced pupils in engagements which she herself does not care to accept. Also, in correcting faults in others' singing, she always finds her own voice benefited.

She is, particularly gifted in her understanding of how to diagnose the faults in a voice, and takes especial pleasure in bringing pupils back to the right way of singing. It is interesting to note that Mme. Niessen-Stone prefers to teach pupils who have studied before, as they are able to discriminate and are made to feel the difference in an instruction which calls forth all their mental powers. It is of course much easier to take a fresh young voice, unspoiled by wrong training and keep it on the right road of correct tone production than to correct faults acquired during months and sometimes years of bad singing.

"I do not wish them only to imitate a good tone," says Mme. Niessen-Stone, "but to know the reason why the tone is good or bad; that is to say, to have a knowledge of correct breath control, which is the foundation of all good singing. For a beginner it is most important to know what he must try to do, and then by concentrating his mind on the one essential thing, he will be able to get the desired result. I want a pupil to ask for all the explanations he possibly can desire. I would rather explain the same thing ten times over than have a pupil try to do what I want him to do without really knowing what he is attempting. Then, when he knows, actual demonstration will be of greatest benefit. It is always a great satisfaction to me to have professional singers hear my pupils, because no one knows better than one who sings himself that my pupils know what they are doing, particularly from the physical side."

It was while Mme. Niessen-Stone was studying in the Dresden Conservatoire that aspirants for teachers' certificates had to instruct young girls under the supervision of the teacher, and at that time already she had the satisfaction of seeing her pupils take the highest marks when examined before the faculty.

"I really think I learned more by this experience than my pupils did," observed Mme. Niessen-Stone.

Interesting Incidents

At her charming new studio, at 50 West Sixty-seventh street, Mme. Niessen-Stone, in an intimate chat with the MUSICAL COURIER representative, was prevailed upon to recall some interesting incidents in her career.

"The first time I was touring in Russia, after a big success in Petrograd, I was called to Odessa for the Schubert centennial, and was offered immediately a big contract to teach at the Imperial School of Music, which gave me the privilege of appearing in all the principal cities with the symphony orchestras. One of my biggest successes was at Warsaw, where the enthusiasm was such that there was actually not a flower left in my bouquet after leaving the green room. The spontaneity of the audience there is a thing which an artist will never forget.

"Again, when I had just left the conservatoire in Dresden, I was asked to take part in the annual Vincentius concert, the big affair of the season, the general director of music, Ernesto Schuch, offering to accompany me himself.

"Two years ago Mr. Paderewski, after rehearsing several of his songs for a big Polish concert at the Crocker homestead in Burlingame, near San Francisco, offered to accompany me himself, telling me he had never heard the song, 'L'Ennemi,' better sung."

It will be seen from the foregoing that Mme. Niessen-Stone, artist and teacher, is entering upon her season in her beautiful new surroundings with an unusually fundamental equipment for directing vocal students and can pilot them through difficulties to success because of her broad outlook based upon extensive experiences in the world of vocal music.

Jessie Fenner Hill Will Resume

Teaching, September 17

Jessie Fenner Hill, after a delightful summer in Averill Park, N. Y., is to resume teaching at her studio in the Metropolitan Opera House Building, New York, on September 17.

During this season, Mrs. Hill will specialize in voice production, style, and in church, concert and operatic repertoire. The songs in foreign languages are to be in charge of prominent teachers.

Mrs. Hill's growing popularity as successful vocal teacher has compelled her to arrange for more spacious quarters, and commencing in October, she will add an adjoining large room to her present studio.

Conductor Chapman Announces

Artists for Maine Festival

The twenty-first season of the Maine Music Festivals will be of particular interest this season, owing to the fact that some of the most distinguished artists have been secured to appear, both in Portland and Bangor, and William Rogers Chapman, the eminent conductor, whose tireless efforts have made these events stand out among the most prominent of the entire musical seasons in this country, desires that the music presented shall speak for courage and true patriotism, as well as for victory and peace. "The Battle Hymn," by Mr. Chapman, and "The Peace Pipe," by F. S. Converse, both ring with that spirit.

The dates of the Bangor concerts are: September 27 (evening), September 28 (matinee and evening), September 29 (matinee and evening). Portland dates: October 1 (evening), October 2 (matinee and evening), October 3 (matinee and evening).

The artists appearing are: Margaret Wilson, soprano, daughter of the President of the United States; Amelita Galli-Curci; Mary Wafel, harpist; Ethel Frank, soprano; Percy Grainger, pianist; Duncan Robertson, baritone; Olive Marshall, soprano; Vernon Stiles, tenor.

FLORENCE MACBETH

PRIMA DONNA COLORATURA

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently

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VIOLINIST

RETURNS FROM SPAIN OCT. 15th, 1917

TOUR STARTS IMMEDIATELY

Tamaki Miura Sings for Japanese Commission

At the brilliant reception given at the Hotel Willard, Washington, on August 30, by Japanese Ambassador Aimaro Sato, and attended by many prominent American and Japanese statesmen, Tamaki Miura was an important figure. The little Japanese soprano of the Boston Grand Opera Company, after the dinner in the Red Room, gave a recital of songs, accompanied by Mrs. Frank Keys, in the small ballroom, where a stage had been especially erected. Her success was complete, Viscount Ishii and all the members of the commission joining with the Americans in paying tribute to Nippon's foremost singer.

Clad in a bright kimono with a great golden obi, Mme. Miura was the cynosure of all eyes, and when she waltzed away on the ballroom floor later, quite as well as any

American girl, she proved a veritable sensation. The reception was given by the Japanese Ambassador as a compliment to his visiting countrymen, and no pains were spared.

As a former classmate of Viscountess Ishii and the Empress herself, Mme. Miura found added enjoyment in being present.

Ornstein's First New York Date, December 20

Leo Ornstein's first Greater New York engagement this season occurs December 20, when he appears for the Choral Art Club, of Brooklyn. He will start his concert season October 18, at Detroit, under the James E. Devoe management, and will be heard for the first time in San Francisco November 1. On the way to the Coast he plays at Chicago, at Salt Lake City, and at Reno.

Ada Soder-Hueck to Resume Classes

Mme. Soder-Hueck, the successful New York teacher of singing, will reopen her studios in the Metropolitan Opera House Building within a week or so.

George F. Reimherr, Mme. Soder-Hueck's young tenor artist-pupil, gave a very successful recital at Monticello, N. Y., on August 23, assisted by Leslie Holmes, composer-pianist. The program was the following:

"Aufschwung" (Schumann), Mr. Holmes; "I Attempt From Love's Sickness to Fly" (Purcell), "Drink to Me Only With Thine Eyes" (Old English), "Red Haired Girl" (Fox), "Kashmiri Song" (Woodford-Finden), Mr. Reimherr; "The Robin Sings in the Apple Tree" (MacDowell), "Heart to Heart" (Dunn), "I Follow You" (Turner-Maley), "War" (Ross), Mr. Reimherr; "Venezia e Napoli" (Liszt), Mr. Holmes; "The End of Day" (Cox), "I Bring You Heartsease" (Branscombe), "Winter" (Foster), "The Rainbow" (Voorhis), "One Year" (Burleigh), Mr. Reimherr.

On August 17, Mr. Reimherr assisted Fay Foster at a concert held at the home of Dr. Takamine, the chemist of international fame, for the benefit of the Red Cross. Upon this occasion he was equally as successful.

Grace Marcia Lewis in Demand

After the recent brilliant recital given by Grace Marcia Lewis at the Statler Hotel Concert Hall, Detroit, Mich., a stream of engagements began to pour in from all directions, resulting in six complete song recitals and two concerts within three weeks, and in which she came out triumphant. Critics as well as the public were most enthusiastic over her voice. The Ontonagon Herald says: "Her wonderful voice quality marks her as one destined for a high place among the best artists of the country. Miss

IDELLE PATTERSON**The Successful Lyric-Coloratura Soprano**

Sang 50 concerts during the past season including engagements with the Opera Comique at the Lyceum Theatre, New York, also appearances with the following distinguished artists:

YSAYE at New Haven and Waterbury, Conn.,
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CASALS at the Biltmore Friday Morning Musicale,
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ZIMBALIST at Jersey City High School,
and others

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Rudolph Ganz

What some of the Chicago critics said last season:—

EDWARD C. MOORE IN CHICAGO DAILY JOURNAL.
His Beethoven concerto was one of the cleanest, sanest, least extravagant performances in my memory, and it was thoroughly consistent and satisfying.

STANLEY K. FAYE IN CHICAGO DAILY NEWS.
He seeks efficiency and attains it. His technical ability passes without question, his methodism is an intent to make the performance a well balanced entertainment.

KARLETON HACKETT IN CHICAGO EVENING POST.
He gave a solid and musicianly interpretation of the music and particularly in the final movement brought out the meaning with vigor. The closing rondo was brilliantly done.

HERMAN DEVRIES IN CHICAGO EVENING AMERICAN.
Mr. Ganz's musicianship makes it a pleasure to enjoy the concerto without reserve.

JAMES WHITTAKER IN CHICAGO EXAMINER.
There was a nobility of classic line in Mr. Ganz's playing.

FELIX BOROWSKI IN CHICAGO HERALD.
His performance was that of a musician. The concerto left no leanness in the "soul."

CHICAGO DAILY TRIBUNE.
Mr. Ganz played his part of the concerto crisply, refreshingly and with good tone. He is a satisfying visitor at any time.

Season 1917-18

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GRACE MARCIA LEWIS,
Of the Canopol School of Musical Art, Detroit.

Lewis has worked very hard and the results show it. Her voice has the lyric quality coupled with a rare warmth and temperament. Though her florid style is very pronounced, she is equally at home in the ultra-modern style of compositions. The Houghton Mining Gazette, in reporting the concert which she gave June 28, said: "The technic of coloratura is at her ready command in a manner that inevitably recalled to her audience the delight recently given them by Galli-Curci." Miss Lewis will concertize extensively this winter.

Mme. Claussen and Albert Spalding Entertain Plattsburg Officers

Julia Claussen, the Swedish contralto, with Albert Spalding, violinist, gave a recital for the members of the Officers' Training Camp at Plattsburg recently. Mme. Claussen and Mr. Spalding played two solo groups each, closing the program with the "Chant Hindou," by Bemberg, a song with violin obligato.

Robertson Engaged by Chicago Philharmonic

Duncan Robertson, baritone, has been engaged as assisting soloist with the Chicago Philharmonic Orchestra, to appear at the Illinois Theater, Chicago, on October 21.

Maximilian



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1005 TIMES BUILDING, NEW YORK CITY

Joseph Pache Visiting Christine Langenhan

Joseph Pache, conductor of the Oratorio Society of Baltimore, has been visiting Christine Langenhan, dramatic soprano, at Douglas Manor, L. I., for the past two weeks. During this time they have both enjoyed digging into oratorio and song literature. Mr. Pache leaves with great

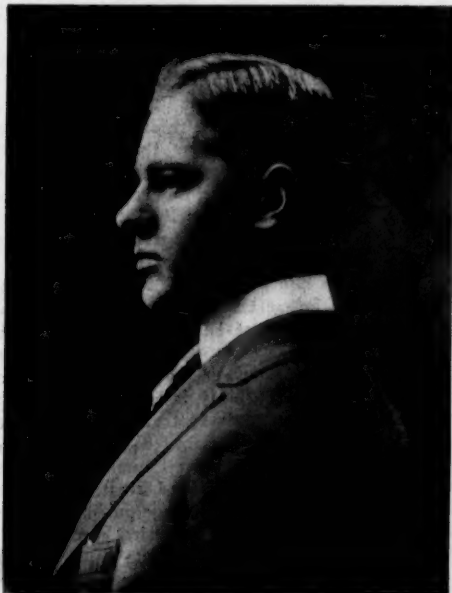


CHRISTINE LANGENHAN AND JOSEPH PACHE.
The singer and the well known director of the Baltimore Oratorio Society were photographed "somewhere in Long Island."

regret the hospitable shores of Long Island to return to Baltimore, where a busy season awaits him. He will, as usual, have some pleasant surprises for his audiences.

A New Managerial Worker

This is a picture of Lewis Casperson, who has been appointed assistant to Kline L. Roberts in the management of the Cincinnati Symphony Orchestra. Mr. Casperson



LEWIS CASPERSON.
New assistant manager of Cincinnati Symphony Orchestra.

is a typical American young man of the clean cut and progressive type. Born in South Dakota twenty-four years ago, he acquired a thorough musical education and served in various educational positions connected with the tonal calling. Also he went on concert tours and made a name as a brilliant pianist. Always interested in the business side of music, he long desired a position in which he could combine his practical leanings with his artistic abilities, and in his present post he feels he has found exactly such an opening.

MUSICIANS UNDER THE FLAG

Allen, Robert S.
Bibb, Frank.
Doering, Henri.
George, Thomas.
Grainger, Percy.
Hochstein, David.

Lewis, Ward.
Macbeath, Donald.
Parks, Elizabeth.
Schelling, Ernest.
Spalding, Albert.
Trimmer, Sam.

Ysaye-Boshko Recital Draws

Large Audience at Ocean Grove

Unusual enthusiasm prevailed at the concert of the celebrated Belgian violinist, Eugen Ysaye, assisted by the Russian pianist, Victoria Boshko, at the Auditorium of Ocean Grove, on Monday evening, September 3. A remarkable

HACKETT-GRAM

NUMBER FIVE

"The tenor soloist Arthur Hackett (Boston Symphony Orchestra) is the possessor of a voice of very exceptional freshness and beauty."

Olin Downes in
Boston Globe
December 23, 1916



Exclusive Management: W. R. MACDONALD, Inc.
1451 Broadway, New York City

feature of the interest manifest being that not one person was seen to leave his seat before the end of the concert, which was followed by a number of demanded encores. Ysaye was in splendid form and wielded his bow with customary agility and skill, bringing boundless fire and nobleness into his playing. After the Kreutzer sonata, the audience accorded him a great ovation, and the master was obliged to make many reappearances before he was allowed to withdraw.

Miss Boshko as well received a share of the appreciation. In her solo numbers she disclosed her usual fine technic and good style.

The program was the following:

Suite in D minor for violin and piano (Geminiani), Eugen Ysaye and Victoria Boshko; concerto in D minor, No. 2, op. 22 (Wieniawski), Eugen Ysaye; rhapsodie, No. 12 (Liszt), Victoria Boshko; "Reve d'Enfant" (Ysaye), waltz in E minor (Chopin), ballade and polonaise (Vieuxtemps), Eugen Ysaye; sonata, op. 47, in A major for violin and piano, "Kreutzer Sonata" (Van Beethoven), Eugen Ysaye and Victoria Boshko.

Final Stadium Concert in New York

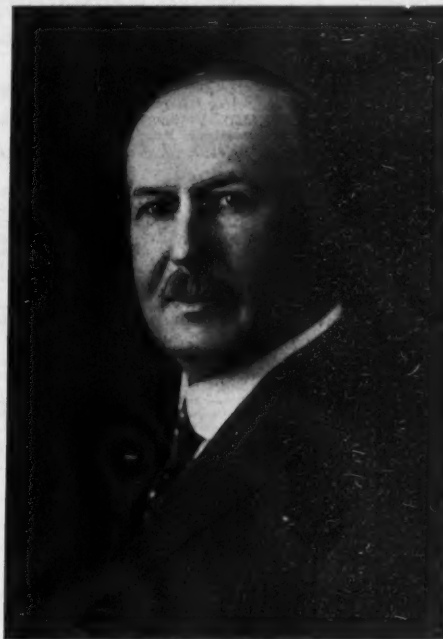
The last of the series of concerts given by the Park Department at the City College Stadium, New York City, and conducted by Arnold Volpe was held Sunday evening, September 9. The program was the following:

Cortege from "La Reine de Saba" (Gounod), overture—"Rienzi" (Wagner), fantasia—"Trovatore" (Verdi), trumpet solo—"The Rosary" (Nevin), Ernest S. Williams; march—"The Reveille of 1917" (Volpe), Slavic march (Tchaikowsky), prelude (Rachmaninoff), "In the Hall of the Mountain King" (Grieg), American fantasy (Herbert), quartet from "Rigoletto" (Verdi), allegro from overture—"William Tell" (Rossini).

Manager Will L. Greenbaum, of San Francisco, Passes Away

Will L. Greenbaum, the well known concert manager, died of hardening of the arteries shortly after 11 o'clock at night on September 4, at the home of his sister, Mrs. Abraham Rosenberg, 3222 Jackson street, San Francisco. He had been ill for about a year. Two months ago he went to the Feather River country with the hope of recuperating, but returned to the city very ill, and his death had been expected for the past week.

Greenbaum was born in Sacramento about fifty years ago, but was taken to San Francisco at an early age, and that city has since been his home. After graduating from high school, he made a study of the chemistry of perfumes and for some years was engaged in the perfumery business. He was, however, interested in music, and organized the Hinrichs-Beel Symphony Orchestra, with Fritz Sheel as conductor. From this beginning he gradually drifted into the managerial business in association with Alfred Bouvier. Twenty years ago he abandoned his mercantile pursuits to devote himself exclusively to the management of theatrical, operatic and concert attractions. Among the world famous artists who came to San Francisco under his management were: Paderewski, Kreisler, Ysaye, Hofmann, Zimbalist, Nordica, Eames, Sembrich, Calvé, Gadske, and



WILL L. GREENBAUM.
The well known concert manager, who passed away on September 4, in San Francisco.

many others. He also brought to that city many operatic companies and symphony orchestras and other musical attractions. With L. E. Behymer, of Los Angeles, he divided the State, Behymer managing artists for Los Angeles and appearances in the smaller cities even as far north as Sacramento, while Greenbaum confined his efforts for the most part to San Francisco. These two big managers worked together harmoniously for the development of music in the West.

Greenbaum was a man of very attractive personality, quiet, dignified and sympathetic. He was an interesting talker on many subjects outside of that of his chosen career, and possessed of a wide fund of information. He was unmarried and leaves three sisters, Mrs. Abraham Rosenberg, Nellie Jacobs and Ida Greenbaum, all of San Francisco.

The following tribute to Mr. Greenbaum from his fellow manager on the Pacific Coast, L. E. Behymer, has been received by the MUSICAL COURIER:

"Will L. Greenbaum was one of Nature's noblemen. The profession loses a valued friend and adviser, California a useful citizen. He was a pioneer in the musical field. His friends are legion. For years the Pacific Coast benefited greatly from his labors."

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MUSICAL COURIER

Weekly Review of the World's Music

Published Every Thursday by the
MUSICAL COURIER COMPANY
 (Incorporated)

ERNEST F. EILERT, President
 WILLIAM GEPPERT, Vice-President
 ALVIN L. SCHMOERGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
 Telephone to all Departments: 4294, 4293, 4294, Murray Hill
 Cable address: Pegajar, New York

Member of Merchants' Association of New York, Fifth Avenue
 Association of New York, New York Rotary Club.

NEW YORK THURSDAY, SEPTEMBER 13, 1917 No. 1955

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 PACIFIC COAST REPRESENTATIVE—FRANK PATTERSON, Blain-
 hard Hall, Los Angeles, Cal.

For the names and addresses of other offices, correspondents and
 representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars. Canadian, Six Dol-
 lars. Foreign, Six Dollars and Twenty-five Cents. Single Copies,
 Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York, General Distributing Agents.
 Western News Company, Chicago, Western Distributing Agents.
 New England News Co., Eastern Distributing Agents.
 Australian News Co., Ltd., Agents for Sydney, Melbourne, Bris-
 bane, Adelaide, Perth, Tasmania. Agents for New Zealand, New
 Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands
 in the United States and in the leading music houses, hotels and
 kiosques in Belgium, England, France, Germany, Holland, Italy,
 Switzerland and Egypt.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

Genevieve Vix leaves Paris on October 6 for
 America, to make her first appearance with the
 Chicago Opera Company during the month of
 November.

An American soprano, Eleonora Perry, is a mem-
 ber of the company which recently went out from
 Milan to present opera near the Italian front for
 the entertainment of the soldiers.

Puccini finished in July the music of "Suor An-
 gelica," the second of the three one-act operas upon
 which he has been working for some time, and is
 now busy with the composition of the third, "Gianni
 Schicchi."

Italian papers report that Mascagni's new opera,
 "Lodoletta," scored a great success at its first per-
 formance in Leghorn, with Bianca Bellincioni-
 Stagno, a daughter of the famous Gemma Bellin-
 cioni, in the principal role.

"The secret is out," said Max Smith in last Sun-
 day's New York American, "Ugo Ara, genial viola
 player of the Flonzaley Quaternity, will not share
 musical honors with his three brethren of the bow
 next season. . . ." As a matter of fact, the
 secret was out quite a little while ago, dear Max.
 Vide the opening page of the MUSICAL COURIER
 for August 30.

The Sousa Band has quit active service, but
 Lieutenant John Philip Sousa has entered it. Last
 week he abandoned his twenty-five year old or-
 ganization, the most successful of its kind in the
 history of the musical world, and left for the Great
 Lakes Training Station near Chicago, where he
 will take charge of a national band of 250 players,
 and supervise the training of thousands of others
 for the army. Lieutenant Sousa, in giving up his
 professional appearances and his enormous income,
 is performing a fine and patriotic action which
 places him on a par with all those other great citi-
 zens of our country who are making big personal
 and material sacrifices to serve Uncle Sam. Once
 more be it repeated also that Sousa's "Stars and
 Stripes Forever" remains the nation's best military
 march and the abiding favorite of the soldiers. The
 imperishable piece was written at the outbreak of

the Spanish-American war and at once caught the
 fancy of the public and the warriors. Millions of
 copies were sold and the royalties netted a large for-
 tune for the composer.

We respectfully ask the esteemed New York
 Tribune to furnish the diagram which necessarily
 should accompany the following cryptic sentence
 from a recent opera criticism: "satisfying when she
 did not ascend into floratura."

Admirers of the "Vesta la giubba" aria from
 "Pagliacci" will be pleased to learn that Caruso has
 cabled to Gatti-Casazza the news of his early de-
 parture from Rio de Janeiro for New York. He
 will arrive here early in October.

To introduce the young Russian violinist, Jascha
 Heifetz, in a recital, instead of having him play a
 concerto with orchestra, is the novel step to be
 taken by the Wolfsohn Bureau, in violation of cus-
 tom and precedent in the case of a newcomer in
 the violin field.

It is proposed informally that the Association of
 Composers and Publishers (which collects royalties
 for its members on all public performances of their
 copyrighted works) devote a portion of its funds to
 the war funds of the nation. Victor Herbert is de-
 clared to be a prime factor in this very worthy
 movement.

The series of Municipal Park Concerts at the
 City College Stadium, New York, under the direc-
 tion of Arnold Volpe, has been the outstanding
 feature of New York musical life during the sum-
 mer just ended. It is a constant regret that no
 orchestra exists in New York which can take ad-
 vantage of the splendid ability of such a conductor
 as Arnold Volpe.

The Zoellner Quartet can really afford to feel proud
 of its success in this country, inasmuch as the well
 chosen programs and the ingratiating personality of
 each individual artist have given a greater impetus
 for the love of not only what is the best in music, but
 for the art of chamber music. This will mark its
 sixth season in this country, and the tour will take
 them as far west as the Pacific coast by way of
 Canada.

To the Humanitarian Cult belongs the honor, this
 year, of really opening the New York musical sea-
 son, with the huge concert which it will hold at
 Madison Square Garden on September 27. And
 the season will be opened in a way it never has been
 before, as a glance at the remarkable list of artists
 secured for the concert will show. It includes
 Frances Alda, Ernestine Schumann-Heink, Gio-
 vanni Martinelli, Giuseppe de Luca, Percy Grainger
 and Mischa Elman.

American composers who are complaining of the
 lack of opportunity to have their orchestral works
 performed should communicate at once with Jacques
 Grunberg, conductor of the Philharmonic Miniature
 Orchestra, which is to make tours this winter. Mr.
 Grunberg is very anxious to include standard and
 unfamiliar American works on his programs. He
 may be reached at 47 West Forty-second street, New
 York City.

The New York daily newspapers are lavish in
 their praise of the San Carlo Opera productions
 now finishing an artistically and financially highly
 successful fortnight at the Forty-fourth Street The-
 atre. So brilliantly successful has been the result at
 the box office that Lee Shubert, owner of the the-
 atre, has begged Fortune Gallo to extend the New
 York San Carlo engagement to a month. However,
 the guaranteed out of town dates of the organiza-
 tion prevented the acceptance of the flattering Shu-
 bert offer. Antola, San Carlo baritone, has been
 compared by the metropolitan newspapers with
 Sammarco of glorious memory here, and Ester Fer-
 rabini has been called by the same critics the best
 Carmen heard in New York since Bressler-Gianoli.
 The triumph of Marcella Craft, that tried and true
 operatic artist, was another high water mark of the
 San Carlo season in New York. It is a foregone
 conclusion that after its complete and convincing
 success in this city the Gallo organization hence-
 forth will give an annual series of performances
 here, surely a month, and possibly two, in duration.

WHERE IS RICHARD III?

There is much talk about "the great American opera."
 The great American opera is not supposed to exist as
 yet. Like the Messiah of the Jewish religion, the great
 American opera still is to arrive.

Most of the persons who talk of the great American
 opera are not able to define exactly what such a product
 should or will be like. They are not sure in their own
 minds even as to what constitutes a great opera.

Is a great opera an opera that pleases the musicians
 only and not the public, or pleases the public only and
 not the musicians, or pleases both? Must an opera, in
 order to be considered great, have a good libretto?
 Must it be a money making opera?

For instance, musicians consider "Fidelio" a great
 opera. The public looks upon it as a bore. The work
 never has made money or been generally popular. Ber-
 lioz's operas, Cornelius' "Barber of Bagdad," Wolf's
 "Corregidor" are some other operatic compositions ad-
 mired by learned musicians. The public does not even
 know those operas by name. "Falstaff," Verdi's last
 opus, is considered great by the experts. It is performed
 very rarely and never can draw as much money into the
 box office as Verdi's "Trovatore" and "Traviata," re-
 garded by the wisecracks as being leagues behind "Fal-
 staff" in point of erudition, skill, orchestration, charac-
 terization, refinement, musicianship, etc.

"Aida" is a tremendously popular opera; so is
 "Madame Butterfly." So is "Lohengrin." So is "Faust."
 So is "Carmen." Are all of them great?

What is to be the subject of the great American
 opera? Indian, Aztec, Revolutionary, Colonial, Civil
 War, Wild Western, Spanish-American, the Labor
 Question, or the High Cost of Living? Must the music
 be American? If so, what is American music?

If the subject of the work be European, or South
 African, or Chinese, does the piece remain an American
 opera nevertheless? Will it be an American opera
 simply because the composer resides in America? Or
 must he be born here?

Will the great American opera be great in proportion
 to its resemblance to the great European operas? By
 what precedents, traditions and models shall we gauge
 the greatness of an opera presenting itself as a candi-
 date for the position of the great American opera.

There is no record that any one opera has been con-
 sidered the great Italian opera, the great German opera,
 the great French opera, the great Russian opera.

There is no record that when any European composer
 sat himself down to write an opera, that he did so with
 the avowed intention of writing the great opera of his
 country. The only relative exception to this proposition
 is Wagner, who considered himself the greatest opera
 composer in the world and was not afraid to say so even
 before his works were produced. He even told the
 world that it owed him a living, and should support him
 in comfort while he created the wonderful scores that
 were to add to the comfort, beauty and art pleasure of
 the universe.

Most of the European composers wrote opera because
 they had to write opera. They had to write opera be-
 cause they were driven to do so through the desire to
 express; and being musicians they expressed through
 music; and when they were musicians who had the
 dramatic instinct and were stirred creatively by the
 reading or seeing of a work with stage possibilities, they
 used opera as the form for their musical expression.

Also some European musicians wrote opera who had
 no stage instincts, and others bound themselves to bad
 librettos. A majority of the world's greatest composers
 have left us no operatic heritage at all, like Bach,
 Schubert, Schumann, Chopin, Liszt, Brahms, although
 several of them made sporadic attempts to perpetuate
 their muse upon the lyric or musico-dramatic stage.

We belong to those who believe that good American
 operas have been written, that some are being written
 now, and that more are to come in the future.

That American composer who has it in him to write
 the great American opera (if there is such a thing) is
 not the composer who before he writes a note of it,
 complains about the few chances for production in this
 country, the favoritism shown to Puccini, Wagner,
 Verdi and others, the indifference of our public, the
 cabals of the Italian impresarios against American
 works, and all the rest of the familiar wails of woe.

We belong to those who believe that the best of the
 American operas written to date have been heard, and
 that any which are as good and have been overlooked,
 will be heard in the not distant future.

Messrs. Gatti-Casazza, Campanini, Gallo, Rabinoff,
 Aborn, Silingardi, Bracali, etc., are only too anxious to
 produce great operas, no matter what the nationality of
 their composers.

Where is our native Wagner, to write a great opera,
 know that it is great, and make managers and public
 think so?

Where is the musical Richard III?

VARIATIONS

By the Editor-in-Chief

Boneheads and Lobsters

Musical America, the musical newspaper which discovered music and set it free in America, is the friend of the people, and the avowed effort of that journal is to popularize music, to bring home to the horny handed son of toil as well as to the opulent and cold hearted banker that the tone hunger is in every heart, and to induce our hitherto untuneful citizens and citizenesses to give themselves up to the delights of melody and harmony, whether the latter be close, barber shop or high power.

Musical America is published in New York and it is in this city that the great philanthropical and artistic journal has done its really monumental work for the musical cause. The metropolis used to be a musical desert until Musical America came and made melodic flowers to bloom where heretofore all had been silent and arid waste.

At last the American Wagner and the Beethoven of New York are in sight, and this happy state of affairs has been brought about by Musical America.

Before us lies a clipping from Musical America of September 8, and after recounting how very bad musical conditions were in this city ten years ago, the great tonal progress is dwelt upon which has come to New York since Musical America entered the field.

Now, we are told:

There is a band of employees at the Hudson Terminal Building, at the Municipal Building, and at Wanamaker's—both in New York and Philadelphia. Nine bands, fully equipped with uniforms and instruments, now exist on the Erie Railroad between New York and Chicago, all of which were uniformed and provided with instruments by the president, F. D. Underwood. Then the street cleaners have a band, and also the Police Department, the Fire Department, the letter carriers, the Interborough employees, the employees of the General Chemical Company, of many breweries—and there are the Shriners' bands, Mecca Temple Band, J. C. Zem-Zem Band and Grotto Band.

At a recent meeting of the Brooklyn Institute of Arts and Sciences, at which Fetherston and Haven Emerson spoke on "Good Health and Clean Streets," the band and drum corps of the Street Cleaning Department again displayed their musical ability. The music at Governor Whitman's inauguration was an exploit of the Police Band. The Interborough Band played back the Sixty-ninth Regiment on its return from the Mexican border. Mecca Temple Band goes to the Shriners' annual convention; last year it was held in Buffalo. They take a week for the trip, and at several cities on their way there and back they open the eyes—or ears—of the people with their concerts. On June 5, "Registration Day," the celebration in City Hall Park included patriotic music by Mecca Temple Band. The programs contain such pieces as "Poet and Peasant" overture, "Bonehead Blues," "William Tell" overture, "Don't Take My Darling Boy Away," "Lustspiel Overture," "Thanks for the Lobster," selections from "The Bohemian" and "The Quaker Girls," and medleys.

We have only one fault to find with Musical America, and that is, its neglect in not letting us know in advance about that Registration Day concert by the Mecca Templars. We would have gone miles to add to our repertoire a hearing of "Bonehead Blues" and "Thanks for the Lobster."

Bombing the Brass

And, speaking of brass bands, Toscanini, or his press agent, stole a march on the fighting singers and instrumental virtuosi when the stories crept into the American dailies last week of how he stood behind a rock on the battlefield and led a band while his brave compatriots engaged in sanguinary conflict with the enemy and conquered them to the strains of the tuba, piccolo, clarinet, flute, trombone, cornet, bass and snare drums—and castanets and tambourines? What was played, a march or a one step, a waltz, the "Hearts and Flowers," or a medley from "La Traviata" or "Il Trovatore"? And did the auditors cry "bis" and "bravo"? The world awaits information on that important point.

It seems sad, however, to some impartial outsiders concerned with the dignity of both Toscanini and the brave Italian troops, that the occasion of a brilliant military victory was used by unscrupulous sources for a belittling "boost" for a man who in private always has expressed his contempt for newspaper notoriety and any kind of personal press exploitation.

Our dailies jumped at the "human interest" news and gave it front page space. Some journals even editorialized upon the subject, pointing out the inspiring effect of music, and extolling Toscanini's marvelous courage for keeping the correct rhythm

and phrasing while in the hellish hail of bursting shrapnel, shells, artillery, machine gun and rifle fire, and perhaps also poison gas and liquid flames.

Toscanini is a wonderful musician, and of course his band is well trained and has not only a smooth tone but also the most penetrating and most fortissimo in the world, in order to be heard above the din and clash and roar of a big modern battle being fought on the slopes of a towering mountain.

We feel certain that Toscanini's organization must have the tonal volume we just spoke of, for every one knows that a band, if it plays at all during a battle, is stationed out of range, for what would happen to the music if a vicious shell burst not only in the middle of a lovely theme, but also in the middle of the valiant players?

We deprecate such foolish military press stories most strongly (and we feel sure that Toscanini is not personally responsible for this one) because we have a horrible respect for the grimness of war and a deep respect for the way the indefatigable Italian army is doing its duty in this one.

Gaming for Greatness

Very often music steals a thematic leaf from literature, and now comes the chance to do so along practical lines.

(Let us whisper guardedly to composers that this also is the opportunity for them to turn a trick against the publishers, the wicked publishers who refuse to issue meritorious works, who flout genius, reduce royalties to a minimum, and then appropriate whatever royalties may accrue.)

We read that thirteen authors, each one of whom has a short story that has been refused habitually by the magazines, are publishing the thirteen tales in a single volume, and in that manner making direct appeal to the public over the heads of those indescribable malefactors, the editors.

Why do not the neglected composers who spend most of their time abusing the music publishers for being ignorant, indifferent, and dishonest, why do not such composers band themselves together and issue their products in volumes entitled "Neglected Music," "Mauled Masterpieces," or "Cinderella Composers"?

The expense of publishing a book of that sort is nominal to the composers when a number of them share in the outlay. It is a speculation in which a minimum of risk may yield a maximum of profit and it surely is worth trying. Some excellent songs and instrumental pieces may be brought to light that way and develop marketable possibilities.

Of course sonatas and symphonic works do not come into consideration in the scheme just outlined. American composers who write in the larger forms are taking their musical life into their own hands under any circumstances, and their salvation cannot come through the publishers who, villains that they are, refuse to put out works whose sale cannot in any event amount to enough to pay the cost of issuance.

However, Charles Wakefield Cadman and Frank Patterson have started a movement for a composers' association, the dues to be light, but the total sum so collected to be devoted to the publishing of those works by the members which an elected committee thereof shall deem to be worthy of the honor. No doubt some of those members whose works are not chosen for publication, might feel aggrieved, raise the cry of favoritism, and resign from the association. Such persons probably would be the same ones who harbor a chronic grievance even now, before joining the movement.

In Germany there used to be workmen's clubs in which the members paid in a certain small amount per week, and once every month a lottery would be held for a national bond of 1,000 marks, the member whose name was drawn receiving the prize security. Symphonic composers might try a similar plan, the monthly prize being the publication of a work by the winner.

After all, the chances now offered the average American composer are even less than those of a lottery.

Bad Musical Habits

To think that all modern music is good.

To have two selections in your repertoire and adhere to them until death doth you part.



MIXING THE ARTS.

From an advertising post "somewhere in Canada." The cellist is Boris Hambourg.

To keep pointing out the peculiarity that Verdi used "Celeste Aida" as the opening aria of that opera.

To continue to speak of Strauss' music as intricate.

To applaud when you do not feel like it.

To whisper at a concert or opera, "There's a great bit coming now."

To be without the MUSICAL COURIER for even a single week.

To say "Piano recitals bore me" simply because you are taking vocal lessons.

To think of your prospective new gown, or to reflect ruefully on the vagaries of Wall Street, when you should be listening to the slow movement of the Beethoven symphony.

To say of "Parsifal" that it always makes you feel as if you were in a church.

To yawn at Kneisel Quartet concerts without holding either your hand or your program in front of your mouth.

To declare of Paderewski that you know his playing is uneven, but he "has great moments."

To cry when Madame Butterfly hari-karis herself, but remain dry eyed and cynical at the self immolation of Brünnhilde in "Götterdämmerung."

To tell your neighbor "I have a record of that" when Kreisler plays his "Caprice Viennoise."

To say to the wife of a professional musician, "How you must love to hear your husband's music all day at home."

To write to a music editor and ask him when Czerny's nine hundred and twenty-eighth etude was performed in America for the first time.

The Fable of Luck

We heard some one refer to Fortune Gallo, managing director of the San Carlo Opera Company, as "lucky," for coming into New York and scoring the huge success his organization now is enjoying here.

We set the speaker right by telling him that we know of no more hard working, conscientious, resourceful, honest, and far seeing impresario than Gallo, and that we credit those qualities, and not luck, for the present sold out series of performances at the Forty-fourth Street Theatre.

Gallo harbored an idea for years, and it was the idea that thoroughly artistic grand opera with satisfactory singers, and without so-called "stars" could be given profitably in America at prices ranging no higher than two dollars for the best seats.

He persisted in his idea in spite of the advice, the sneers, and even the active opposition of persons prominent in the operatic field. Early discouragements and mistakes in policy and management did not deter Gallo from cherishing undimmed hopes of ultimate triumph. He kept on, learned opera giving from every angle, studied the errors of other producers, and profited by them, steadily improving his performances, his personnel, and his scenic and other outittings. As the number of engagements increased, Gallo was enabled to employ better singers, and a few years ago he reached the position where his company undertook longer continuous operatic tours than any other traveling lyric company, and season after season visited the same cities under guaranteed contracts.

Several well wishers tried to induce Gallo to bring the San Carloans to New York in 1915-16 and again in 1916-17, but he felt that he was not

quite ready then for what he called "the big decision."

This September, when the same well-wishers warned Gallo that the time was unpropitious for opera here, that the public is war-busy, that the Metropolitan and Chicago Operas (and possibly a Hammerstein troupe in English) would supply the metropolis with all the opera it could stand this winter—this was the moment the doughty Gallo seized for his entry into New York.

The result is well known and has surprised us not at all, for we expected and predicted it. Two weeks of sold out houses are just ending for the San Carlo Opera. Lee Shubert has tried to get Gallo to extend his stay here for another two weeks.

Luck? Oh, yes. The same kind of "luck" that made Charles Wagner pick out John McCormack and Mme. Galli-Curci for his concert attractions.

What Other Papers Say

Vanity Fair, a dress and fashion magazine, advertises that its "Opera and Music" department will devote itself to: "Operatic stars, composers, and conductors—their portraits, plans, quarrels, and personalities." As remarked before, Vanity Fair is a dress and fashion magazine.

"Evidencing the catholicity of musical taste in Texas, an order for a box for grand opera in Fort Worth was accompanied by an order for 'There'll Be a Hot Time' for the player piano."—Musical, Dallas, Tex.

The Pacific Coast Musician (September) suggests that Congress put a heavy war tax on "concert givers who do not correct the 'proof' of their programs and so present works by Bock, Hayden, Mendelssohn, Liszt, Gunode, Shuman, Spohr, Chopin, Berlioz, De Busy, Ravell, and Straus."

Vocal Home Defense

Music has its place in war preparations, but we have an idea that it is not on a par with the importance of manufacturing munitions. We should like to see all American musicians as eager to handle a gun or a trench spade as a cornet or a piccolo.

Those persons who are urging the stay-at-homes to help their country by joining in "Community Sings," might as well advise them to play croquet or to take Sunday walks in the parks for the same patriotic purpose.

Where is the nigger in the woodpile in this community singing propaganda?

Is there "graft" in it, and if so, who gets the "graft"?

It might pay some one to look into the matter. We have no time, for the MUSICAL COURIER is not interested in music except as an art and does not take amateur performances seriously even when they are given very loudly and by masses of persons.

LEONARD LIEBLING.

COMPOSING FOR THE PLAYER PIANO

[The following article by Clarence Lucas, associate editor of the MUSICAL COURIER, was specially written for the MUSICAL COURIER EXTRA and appeared in the issue of that paper for September 1. It is of such interest, treating, as it does, of an entirely new and unexplored field in composition and teeming with practical suggestions for the composer of today, that it is reproduced here.]

It is safe to say that composers of piano music still live and have their being in a little world that is bounded north, south, east and west, by the keyboard. They have been subject so long to the limited powers of the human finger that they think writing for the piano and writing what is playable for the hand are one and the same thing. The whole progress of the art of piano playing has been to train the hand to free itself of its natural limitations so that the music may not be hampered and curbed by physical obstacles.

The Technical Limitation of the Hands a Restriction

Those wonderful concert solos written to make sensations are nothing but evidence that the technical limitations of the hand are very great and that there is a certain amount of credit due to the pianists who can surmount the obstacles. These obstacles are the barbed wire entanglements which make the world of piano art almost inaccessible. When a natural born artist cuts and forces his way through he is hailed at once as a knight of the most noble order of Liszt and Rubinstein. There are

several worthy knights of the keyboard—the K. of K. of music, so to speak.

But many who break through are not real artists in any sense of the word. They have a deserved reputation for the difficulties they have surmounted. There are many men and women with all the makings of musical artists except the power or the opportunity to get over the technical barbed wire, or past the angel with the flaming sword who bars the way to the Garden of Eden.

Dodging the angel and crawling through the wire have been the settled habits of piano composers so long that they have come to believe that the right way to compose for the piano is to dodge and crawl. They leave out passages demanding too wide a stretch for the multitudinous hand of the bungling pianists who are expected to buy the music. On every page are plain evidences that the music has been cut and fashioned to fit the fingers. Composers have not yet learned to think of the piano without a keyboard for the fingers.

The Player Piano Gives Unlimited Technical Power

Yet such an instrument exists. At present it is limited to the reproduction of works composed or deranged to fit the fingers of the pianist. It is now high time for composers to study a musical instrument that has no limitations of the human hand imposed on it. The angel has been knocked on the head and the barbed wire fence is down. There is now no credit whatsoever in entering the garden of piano Eden. All the brilliant pieces of display are killed at one fell swoop and nothing that has not the inherent musical life in it can live.

Putting unlimited technical powers at the disposal of the performer will not encourage displays of feats of execution. It will destroy the desire to make display. There is now no credit, even of a secondary order, in playing many notes in the shortest possible space of time, because the machine has banished mechanical obstacles from the musical field.

The study of the composer must be therefore to spread his harmonies without considering the reach of the hand. Most of the muddle of contrapuntal compositions is due to the closeness of the part-writing necessitated by the small reach of the hand. I do not make this statement as a journalist who has read up for the occasion but as a composer of several published piano and organ fugues and as a teacher of harmony and counterpoint of long experience. I am willing to give information on the subject but not to discuss it. I say that very many of Bach's fugues would have been written in quite another way if the hand could reach more than a sixth, or an octave occasionally, while playing a three voiced contrapuntal passage. Bach had to thrust his polyphony into the narrow space the hand could cover on the keyboard. His melodic lines are consequently very near together at all times. Often they intersect, cross, make unisons. The part writing is there, of course, but the ear has far more trouble in following the various parts than it would have if Bach could have written octaves instead of unisons, ninths instead of seconds, tenths instead of thirds, elevenths instead of fourths, twelfths instead of fifths, and so on. Bach could have written it and doubtless would have done so if he had not been limited by the hand he wrote for. He was not limited by the musical instrument, be it remembered, but by the human machine, the hand.

Piano Compositions Show the Limitations of the Hands

And how often are Beethoven's piano sonatas marred by the necessary bunching of notes at the top and bottom of the keyboard, due to the absence of a third and fourth hand to play the middle notes which Beethoven always put in his orchestral scores. If Beethoven wanted those empty, gaping holes in the chords and passages of his B flat sonata, op. 106, why did he avoid those effects in his orchestral works where he could put in or leave out notes at pleasure? Beethoven's deafness was not to blame, for Beethoven was equally or more deaf several years later when he finished his Ninth symphony which has no limitations of the keyboard hand on it.

Schubert's piano music is practically wasted simply because Schubert, with all his genius, wrote badly for fingers! If he had thought of his music for a piano that was played without hands with all the freedom in part writing that an orchestra has he would doubtless loom much larger on the programs of piano recitals than he now appears to be. At present he is left to the tender mercies of pianist editors who cut and hack the music to make it agree-

able to the fingers of the players but who also add an extraneous ingredient which gives an un-Schubert flavor to the wine. Pianists, in fact, spend so much time in acquiring a technical mastery of their instrument that they can hardly prevent their fingers from adding a few technical difficulties to music that is the least simple. That is why I hear so many added notes to Bach Beethoven and Chopin whenever my duties as a music critic take me to piano recitals.

I heard one of the world's greatest pianists add no end of extra notes to Chopin's third Ballade not long ago. He did not know what to do with his active fingers in a composition so easy for him to play. Thus did Chopin suffer doubly. First, he had to fit his music to a keyboard manipulated by the human hand. Secondly, the fine balance of tone, polyphonic clearness, and sonority, was upset by a pianist who had less head and more hand than Chopin. If Chopin had composed for an instrument that had no keyboard and required no hand he would not have been compelled to keep his stream of melody and harmony within the narrow channel of finger skill and he would not have been subjected to the indignity of having his channel dredged in places by a ruuer hand. The keyboard is an obstacle to the composer, therefore, and a temptation to the executant to use it for a display of finger agility to the detriment of the music. Chopin composed music that not only satisfies to a remarkable degree the technical aspirations of the performer, but that sounds as if it had been inspired by the piano itself and was written to make the piano sound well.

Prejudice Against Player Often Result of Arranger's Work

I believe that Chopin would have written music that sounded still better on the piano if he had not been handicapped by the necessity of writing what the fingers could play. And his music would not have sounded like a piano duet. It seems to me that no mistake is more common among arrangers of music for the player piano than that of making the chords too thick by filling in all notes that fit the harmony. That is one reason why musicians so often find the four-hand sound of the player piano wearisome. The fault does not lie in the instrument which can play almost anything, but in the arranger who lacks judgment in selecting the notes. It is very easy to fill in Chopin's beautiful and limpid chords but very difficult to make them sound better. If Chopin had written for an instrument without a keyboard he could have made many of his chords sound better and he would have had less trouble in making the rest of his music sound as well as it does. Was not Chopin forced by the smallness of the human hand to write the last four chords of his F minor Ballade concentrated into close positions he would not have chosen had he been free to spread the notes out evenly over the keyboard? And it is certain that Beethoven would never have written the chord of C as he has written it at the end of the first movement of his "Waldstein" sonata if he could have spread it out more or less evenly over the space he had to cover. The chord now stands C, E, G, C, toward the bottom of the keyboard for the left hand, and C, E, G, C, toward the top of the keyboard for the right hand. There are two octaves of silent notes in the middle of the keyboard which Beethoven was compelled to ignore because the human hand cannot cover so much of the keyboard at once. How much better the chord would sound if the middle notes of the left hand could be played an octave higher, and the middle notes of the right hand could be played an octave lower. It is possible to find a still better distribution of the notes.

Versatility of Player Opens Heretofore Unexplored Fields

Now I do not for a moment pretend to think for Beethoven, who may have wanted exactly the sound he has put on paper. But I state most emphatically that the player piano can play the chord as Beethoven wrote it and can play it the way I suggest as well. The hands of the pianist can only play Beethoven's chord. I have given two examples from Chopin and Beethoven. There are thousands of keyboard chords to be found in piano music.

The limitations of the keyboard are plainly to be seen in the piano music of Liszt despite the genius of the composer in hiding them in dazzling music. The chains are buried in flowers, but they are there. Those great sprawling arpeggios are graceful efforts to conceal the fact that the hand cannot play the chords any other way. It is wonderful to see how Liszt goes round, or over, or under the obstacles and

still remains musical. Today the obstacles no longer exist for the composer who writes for the piano without a keyboard. Let me add that the new instruments have keyboards for the eye of the beholder and for the performer who wishes to substitute his finger execution for the mechanism of the instrumental performer. The keyboard, however, is not necessary to the machine. The player piano can play Liszt's works exactly as Liszt wrote them. It is also able to play what Liszt never could have played.

No one must alter the works of the great composers nevertheless. It is impossible to know what the composers would have written had they known the modern instruments.

Who will dare to tamper with the tragedies of Sophocles and the dramas of Shakespeare to make them call into play the mechanical resources of the modern theatre? Who will presume to thunder with the majesty of ancient Greece and soar on the pinions of Shakespeare? The modern dramatist must write his own plays for the theatre of today and leave the old works exactly as their creators left them. And the works of Bach must not be changed. Too many rash improvers think they know what Bach would have done. So they sweep the old temples to make them sanitary and leave a door mat and a cuspidor to bring them up to date. No one can know what the great composers would have written. Let them alone.

The Player Means the Freedom of the Composer

The value of the player piano is in the resources it offers to the composers who are to come. I think that it is of secondary importance that the player piano makes music the common household property of the masses. But it is of no importance whether I am right or wrong in this matter. The important fact is that the player piano has come to stay. The sooner composers recognize that fact and compose accordingly the better it will be for them. My words of course will have very little influence. Thousands of composers great and small will continue to think of the piano as an instrument that can respond musically only to the human hand and all they write they limit to the cramped technical powers of the human hand. They will scoff at the conservatives of two centuries ago who said that the new fangled piano would never supersede the noble harpsichord and they will pride themselves in resisting the irresistible progress of the player piano which does not propose to substitute a new tone for an old tone, but which removes the fetters from the performer and changes him from a slave of finger exercises to a free musician. Was not Shakespeare's impish little Puck justified in exclaiming, "Lord, what fools these mortals be!"

The great mechanical master of the keyboard still has my unbounded respect. He may invite me to a Barmecide feast of empty dishes, but he is a prince nevertheless. Better the feast of plenty without the princely dishes, say I.

Composers will complain that they must learn a new style. Well; let them learn it. The laws of harmony and counterpoint must be learned by every musician who aspires to be a composer, and having studied harmony and counterpoint, the composer will find it ten times as easy to write for an instrument without technical limitations as it is to master the technical limitations of the keyboard piano.

A Dozen Doors for the Composer Where But Two Have Existed

But even though composers refuse to write except for concert pianists, the player piano is available to play all that they compose. They cannot write anything for fingers which the machine cannot play. I want to remind them that there is no need to limit their music to the technical powers of the human hand.

Let me again say to the general reader who may not be a musician that I am not trying to advance the cause of technical display. I do not champion the player piano because it can play more notes louder and faster than the human pianist can play them. I admire the machine because it makes good counterpoint, otherwise fine part-writing, possible to the piano composer. Consider the musical ideas in a composer's brain to be a number of persons in a room with two narrow doors through which they must crowd to get outside. The hands of the pianist are the two doors. The player piano puts a dozen doors in place of two. The composer's musical ideas can leave his brain by any door in the entire scale of seven octaves. Is that illustration clear? If it makes my meaning plain I do not care how absurd my metaphor is.

THE BYSTANDER

Trumpet and Drum!

The other day, looking through a bunch of old papers, I ran across some notes upon the military bands of various European countries, which I jotted down two or three years ago. Here are some of them whipped into shape.

Taking the average regimental band, viewed as a military and not as a musical instrument, I have found the French bands superior to those of other European nations in the art of providing energy, animation and staying powers to the soldiers marching behind them. This results from two things, the organization of the band and the peculiarities of the French military march music. Besides the band proper, made up of sixty or more men, there is a drum and bugle corps which marches just ahead and takes a very active part in all the marches played, imparting to the music a tremendous vitality and inspiring martial ardor.

Writing a French military march requires special study on the part of the composer. They are all so arranged that either the band plays an elaborate accompaniment, often with counter melodies, to the principal theme given out on the bugles, or the process is reversed, the band playing the march proper while the bugles have a more or less elaborate obligato suited to their character.

In Italy the bands much resemble those of France, but on the whole the body of tone produced seems lighter, owing to the absence of heavy tubas and the substitution—even in symphonic and operatic orchestras—of key trombones for slide trombones. There are sixty or more men in each band, as in France, but not the added bugle corps. The Italian bands march with the soprano brass instruments in front, then come the reeds, then the drums and percussion instruments, and lastly all the alto, tenor and bass brass. To stand on the sidewalk and have an Italian band march by is like eating a musical layer cake. Only from a little distance to one side can all the band be heard at one time, in its proper relations. The Italian marches on the whole seem rather flashy, tawdry, enlivening for the moment but not the sort of stuff to plod many weary miles upon.

English bands are—English bands. I remember hearing one of the best of them—that of the Coldstream Guards—play a fantasy upon "Has Anybody Here Seen Kelly?" with astonishing technical perfection. Which didn't alter the fact that their leader, a "Mus. Doc. Oxon.," had a very dim idea of effects and tempi in such a veteran warhorse as the "Tannhäuser" overture and a beat like the enemy with which Don Quixote tilted. However, a great deal of bang can be gotten out of the two headed bass drum with two sticks, which the English marching bands use, and, after all, bass drum bang, like money, is what makes the mare and the tired soldier go. Thirty or forty strong pairs of lungs, earnestly laboring at a good, solid, English march tune—say Arthur Sullivan's "Onward, Christian Soldiers," or the second setting of "Jerusalem the Golden," also his—can put a lot of march into a lot of soldiers.

In Germany I have heard many bands many times. Before going there I had expected to find the best military bands of the world, but I was disappointed. It seems as if the fault lay in there being too much military and too little band. The music is performed with the correctness, promptness and accuracy characteristic of the execution of their military evolutions. The movements of the bandmaster's baton are like the words of command from an officer's mouth—and the attendant results not much more interesting from the point of view of art. The playing is never bad—woe to the bandmaster who allowed his men to get slack—but, on the other hand, it is seldom more than averagely good. As in England, there is plenty of bass drum to help out the weaker left foot on the march, the standard of military music being judged, like everything else, from the standpoint of efficiency.

My original idea was to go on now to compare American military bands with the foreign ones, but on reflection I am quite convinced that I do not know enough about American bands—notwithstanding the multitude of them that has been playing up and down the country in the last few weeks—to do so. How many men are there in the regulation regimental band? I have an idea that the efficiency of American army bands varies in direct proportion to the intelligence and energy of the leaders and also in proportion to the amount of interest the colonel of a regiment takes in the gentle art of music. If somebody who knows about these things will be kind enough to write me, I shall be very glad to give space to a discussion. I hope I am wrong in my impression that the average regimental band in the American army does not compare favorably in any way with the average military band of any of the European nations I mentioned above.

Somebody sent me the following, anent the recent Beethoven portrait which appeared in this column—and forgot to sign it:

Poor Beethoven! He thought he had the pleasure of being the spiritual head of the *Musical Courier* for a period of five minutes, but in reality the dear old musician was only gracing the secretary's chair, as when the editor-in-chief is in his inner sanctum and he ennobles himself in the chair facing the screen. Ignorance is bliss (?), however, so now that Beethoven is back in the waiting room let him dream on under the misapprehension.

This information comes from one who has sat opposite the "material editor" often enough to know which half of the desk he occupies.

Very likely you are right, my dear young lady (that's what you are, to judge by your handwriting); but you'll have to ask Clarence Lucas, who took Beethoven's portrait. Personally I prefer writing my sermons beside brooks, beneath trees, or near some stern and rockbound coast—or a sandy one, for that matter—anywhere, rather than in a Fifth avenue office. You know more about seats in the *MUSICAL COURIER*'s sanctum sanctorum than I do, I'm sure.

BYRON HAGEL.

I SEE THAT—

Titta Ruffo, the eminent baritone, has a new role—that of an officer in the Italian army, in which he has been serving a year.

Anna Fitziu, Rosa Raisa, Edith Mason and Giacomo Rimini are enjoying great success with the Sigaldi Opera Company in Mexico City.

The Ysaie-Boshko recital at Ocean Grove drew a large crowd.

Giula Valda, the distinguished teacher of the Lamperti method, has taken handsome new studios at 11 West Fifty-first street, New York.

Tamaki Miura sang for the Japanese Commission in Washington.

Carl Friedberg is preparing novelties for this season's programs.

Jascha Heifetz, the much heralded Russian violinist, has arrived.

Greta Torpadie and Reinald Werrenrath scored an emphatic success in Portland last week.

Tina Lerner, who has not been heard in New York for several seasons, will play in that city in November.

Oscar Saenger has been enjoying the beauties of California. Albert Spalding and Jacques Thibaud are tennis enthusiasts.

Grace Whistler has returned to New York after a rest of several months, spent in the West, and will resume classes very shortly.

Alma Voedisch is skilled in the Ike Walton sport.

George Rasely has been engaged for the leading role in Oscar Asche's Oriental fantasy, "Chu Chin Chow," the sensation of London, which will open next month at the Manhattan Opera House, New York.

Frank Bibb, the young pianist and accompanist, is now in the National Army.

Frida Bénéche has given her services to the War Work Council.

Albert Spalding received an ovation for his playing at Plattsburg.

Duncan Robertson has been engaged by the Chicago Philharmonic Orchestra for an appearance in Chicago in October.

Singers are wanted for the New York Oratorio Society.

Wynne Pyle is to appear with the New York Philharmonic Orchestra.

Fannie Bloomfield Zeisler does not believe that musical talent is always inherited.

Van der Veer and Miller have completed a twenty-five week tour.

Amparito Farrar inherits her love of California from her grandfather, who was a Spanish captain.

Christian Kriens will be glad to examine manuscripts of orchestral works by American composers, to be played by his orchestra at its annual Carnegie Hall, New York recital.

Evan Williams is proud of his three sons. Edgar is a graduate of the law school of the University of Michigan; Evan, J., graduated with high honors from the Culver Academy, and Vernon is studying with Herbert Witherspoon.

U. S. Kerr's recital at Stamford, Conn., was a rare treat.

Claude Warford has returned to New York and is again teaching.

Mana Zucca has dedicated "On revient toujours" to Roger de Bruyn.

Max Pilzer gave his services at a concert in Paterson, N. J., for the fatherless children of France.

Stokowski and his associates plan to have the Philadelphia Orchestra fill more completely the musical needs of the community.

David Bispham appeals to musicians to aid the American Ambulance in Italy.

Will L. Greenbaum, the well known manager of San Francisco, passed away on September 4.

A new and closer affiliation of American musical clubs has been proposed.

Brandorff's songs are being used by famous artists.

A new department begins this week, called "Musicians Under the Flag." Send us more names.

Cadman's music is being danced by Ruth St. Dennis and Ted Shawn.

Philadelphia Musical Bureau anticipates splendid season.

Max Rabinoff is a herald of good tidings.

Bruno Huhn, the composer, is stopping at the Hotel Webster, 40 West Forty-fifth street, New York.

Andrea Sarto is a deservedly popular bass-baritone.

Music Teachers' National Association's annual meeting will be at New Orleans on December 27-29.

Arthur Alexander and his pupils raised over \$300 at a recital for the Red Cross at East Gloucester, Mass.

Katharine Goodson and Arthur Hinton, who left for England last week, asked the *MUSICAL COURIER* to send their best greeting to their many friends.

The Cherniavskys are on their way back to America and will begin their season with twenty concerts in California.

Leo Ornstein's first New York appearance will be on December 20, with the Choral Art Club of Brooklyn.

Harold Bauer will soon have to leave Maine, where he and Mrs. Bauer have been vacationing, to begin his engagements for this season.

Hortense Dorville has been engaged to sing for the benefit of the Belgian Red Cross at a number of concerts in Canada.

Luca Botta, the Metropolitan Opera tenor, is seriously ill. Although Mme. Niessen-Stone is at the height of her career, she loves to teach.

Rosamond Young is coaching with Yvette Guilbert.

Sixtieth Worcester Music Festival is to be a memorable event.

Marian Veryl is to tour American camps.

Mme. Morrill opens her Boston classes.

San Carlo Opera continues triumphant in New York.

Conductor Chapman announces distinguished artists for Maine Festival.

ACROSS THE COUNTRY

Birmingham, Ala.—The most important step taken by Birmingham in many months, along musical lines, is the recent organization of the new City Philharmonic Orchestra. Among Southern cities only New Orleans is already equipped with a municipal orchestra comparable to that of Birmingham. The plan, adopted by the local Musicians' Union and the music lovers of the city in joint conference, calls for fifty or more pieces to begin the organization, the number to be increased from time to time until the orchestra shall have attained sufficient artistic merit to rank with the very best municipal orchestras of the country. Under the direction of Philip Memoli the orchestra will be formed of the professional musicians of the city and the amateur musicians who can qualify to play with them. Robert Lawrence, director of the Jefferson County Community "Sings," has been largely instrumental in making the existence of the Philharmonic Orchestra a reality. Concerts will be given in connection with the community singing each Sunday afternoon in Capitol Park. During the winter months the orchestra will give fortnightly concerts, on Sunday afternoon, in one of the theatres or hotel ballrooms. The Philharmonic concerts will draw the best singers, pianists, violinists and other solo workers that the city can supply, and will rapidly become the musical center about which the artistic activities of Birmingham will group themselves. Widespread comment has been caused by the constant improvement in the programs presented in Capitol Park by the Jefferson County Community Singers and solo artists. The newly organized Philharmonic Orchestra on last Sunday played three numbers which were splendidly received by the immense audience. Mrs. Eugene Holmes, dramatic soprano, sang with orchestral accompaniment. During the recent annual State convention of the Sacred Harp Singing Association, held in Birmingham, President W. R. Davis successfully handled many matters of importance to the future of the organization. Many teachers and leaders were present and the feature of the meetings was the splendid

singing directed by them and participated in by the large gathering assembled. The younger set of Birmingham's musicians entertained a large number of friends and interested patrons at an Hawaiian concert last Thursday evening, for the benefit of the "Million Penny War Fund." Those singing and dancing were Dorothy Laurence, Beatrice Snow, Margaret Allen, Babb Marx, Louise Marx, Eunice Cohn and May Balsam. The Jefferson Theatre was the scene of the recent "Old Fiddlers' Convention," at which Whett Gaydon won first prize with his favorite selection, "The Fox Chase." The prize, \$35, was presented by the Alabama Merchants' Association, under whose auspices the Fiddlers' Convention was staged. Messrs. Schumate, Vinson and Lawley and Mrs. W. A. Atkins, prominent musicians of Birmingham, prefaced the contest with a short program including vocal and banjo selections. It has been announced by the Alabama State Fair executive committee that Navarro's Band will be the musical feature at the exposition to open in Birmingham in the late fall.

Boston, Mass.—(See letter on another page of this issue.)

Buckhannon, W. Va.—George S. Bohanan, director of the West Virginia Wesleyan College of Music, announces the following assistants: The voice department to be headed by Louise J. Novelli. Mme. Novelli studied with Marchesi, Randeggi and Lamperti, besides having had much experience in teaching and concert work as well as in opera and oratorio. She will also have charge of the girls' glee club. The violin department will be under the direction of Charles R. Spaulding, who has had several years' experience in concert and lyceum work. The first assistant in piano and teacher of normal music will be Irene Bohanan. The conservatory occupies a three story brick building, the studios being furnished with concert grand pianos on the first floor. The second and third floors are used for practice rooms. There is also an auditorium in which is being installed a two-manual pipe organ.

Chicago, Ill.—(See letter on another page of this issue.)

Edmonton, Alberta.—A second concert series is promised this season, under the direction of Kenneth A. Ross, with the cooperation of the Edmonton Women's Musical Club. The artists named are: Boris Hambourg, Christine Miller, Cecil Fanning, Ethel Leginska, Lucile Collette, Mary Jordan, Louis Graveure, Leopold Godowsky, Morgan Kingston, Emma Roberts, Mabel Beddoe, Zoellner Quartet, the Cherniavskys, Redferne Hollinshead, John Powell, Charles Trowbridge Tittmann, Tina Lerner and Mischa Elman or Eugen Ysaye. The Associated Music Studios are equipped for the 1917-18 season with a faculty which has been chosen from the foremost instructors in western Canada. The new prospectus of the Associate Music Studios contains the following passage: "Edmonton is fast becoming a musical center for students. The fact that it was the birthplace of the Alberta Musical Festival has undoubtedly increased its scope for competitive performances. Musically the city possesses several assets such as the Edmonton Orchestra, which is now a permanent institution and by which none but the best works are given; the concert series, under the management of Kenneth A. Ross, wherein artists of world-wide repute appear; a Women's Musical Club, which has proved itself of tremendous educational value in promoting concerts and recitals, and many independent musical affairs which were held in the advancement of art."

Hartford, Ala.—An innovation in the way of a five o'clock musicale was introduced at the home of Mrs. D. L. Watson on last Friday. Several piano numbers were presented by Mary L. Metcalf, Elva Holman and Sadie Lee Smith; a vocal solo was contributed by Annie Mack, accompanied by Mary Caroline Mack, and an Hawaiian duet was sung by Mes. J. F. Collins and V. W. Armstrong.

Medicine Hat, Alberta.—The Boris Hambourg Concert Company gave a very successful concert last month. Mr. Hambourg was in fine form and made a splendid impression, being assisted by Gerald Moore, a young English pianist, and Laurence Lambert, a young baritone from Alabama. Both received much applause. The program was the following: Sonata, op. 27, No. 1 (Beethoven), Gerald Moore; "The Two Grenadiers" (Schumann), "Vale" (Kennedy Russell), "Rondel of Spring" (Frank Bibb), Laurence Lambert; Variations on a "Rococo Theme" (Tchaikowsky), Boris Hambourg; impromptu F sharp (Chopin), nocturne, No. 3 (Liszt), etude (Scott), Gerald Moore; "Requiem" (Arensky), "I Hid My Love" (D'Hardelot), "Life and Death" (Coleridge-Taylor), Laurence Lambert; "Humoresque" (Arensky), prelude (Hambourg), "Elves' Dance" (Popper), Hambourg; and ensemble, "From the Land of the Sky Blue Water" (Cadman-Hambourg), and "The Young Warrior" (Burleigh), Hambourg, Lambert and Moore.

Miami, Fla.—The first meeting of the officers of the newly organized Florida Federation of Music Clubs was held on Saturday, September 1, in the Assembly Hall of the Woman's Club Building. At the morning session the constitution was planned and by laws adopted. The officers present were: Mrs. L. B. Safford, president; Helene Saxby, of Tampa, first vice-president; Mrs. John Hancock, of Stuart, corresponding secretary; Mrs. John W. Doe, of West Palm Beach, treasurer; and Agnes Ballard, of West Palm Beach, chairman of community music. After a delightful luncheon at the Wayside Inn, which was shared with musical friends, the afternoon session was open for discussion

and various points of interest decided upon. At the conclusion of the meeting, Mme. Saxby delighted the officers with her original compositions, which showed the influence of the modern French school. Sunday afternoon, September 2, a fine piano program was given in honor of the officers of the Federation by Constance Reynolds, the fifteen year old artist-pupil of Barcellos de Braga. The invited guests included: Prof. Anton Koerner, Mes. Thomas McAuliffe, B. E. Smith, Ivy Spinle Baker, Urania Glaser, B. J. Aydelotte, Voline Hall, Hilda Rowland, Miss Eleanor Scriven and Charles Strange, all music teachers of Miami. The representative music lovers of Miami included: Dr. Frederick Sayles, N. L. Severson, Judge Aplington, Mr. Rowland, John Hancock, Frederick Hancock, William Havens, Colonel Stearns, Barclay Benson, James Meredith Bercegeay, William Sherwood Thompson, Louis Gates, William Landsell, Bigelow Safford; Mes. Frederick Sayles, N. L. Severson, Kate Aplington, B. J. Lasseter, Anna Andrus, Theodore Moore, Kate Havens, Harvey Jarrett, Marjorie S. Douglas, Edmund Reynolds, Clifford Reeder, L. Scriven, William Michelson, Charles Howell Ward, Clifton Benson, James Meredith Bercegeay, William Sherwood Thompson, Louis D. Gates, William Landsell, Shepherd, Glenna Sinclair, Helene Saxby, John Hancock, L. B. Safford, and Constance Reynolds, Dorothy Stearns, Betty Michelson, Evelyn Lasseter, Carolyn Lasseter and Ruby Leach. Officers of the Federation who were unable to be present were: Mrs. George Smith, of Gainesville, second vice-president; Mrs. A. D. Glascock, of St. Petersburg, recording secretary. The chairmen of committees include: Reciprocity, community, library, extension, student extension, public school and publicity. Patriotic music was the feature of the monthly musicale, on Sunday, September 2, at the White Temple service. Special cards were sent to all members of Company M and to the Miami division of Naval Militia. Dyke Wetherill, tenor, was greeted enthusiastically when he appeared. Urania Cecilia Glaser held the first meeting of the newly organized Oratorio Club at her studio, on September 3. Mrs. Glaser moved recently to Miami from Daytona and expects to establish a large class in her Verdi School of Oratorio and Opera. Professor Anton Koerner and Sybil Comer delighted their friends with an informal organ and vocal recital at Trinity Church.

Montgomery, Ala.—Professor T. C. Calloway, organist and choir director of the First Baptist Church, presented his hearers on last Sunday with a splendid musical program. The large choir was assisted by a male quartet. The musicians taking part were: Mrs. F. B. Neeley, soloist; Georgia Wagner, Mrs. C. E. Mitchell, Mrs. Vaughn, Mary Hosselton, and Messrs.

GIACOMO
RIMINI

As Ricardo in "THE MASKED BALL"

Scored success last week with Sigaldi Opera Company in Mexico City, singing roles of Iago in "Otello" and Amonasro in "Aida."

Re-engaged Chicago Opera Company, October to January 22, 1918.

January 22, four weeks, Lexington Theatre, New York (Chicago Opera Company).

March 18, Boston Opera House (Chicago Opera Company).

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AEOLIAN HALL NEW YORK

Royce Crawford, Luther Jennings, Y. Conyers, Junius J. Pierce.—Florence M. Smith, of Rockford, Ill., graduate of Columbia School of Music, and a supervisor of successful experience in several cities in the North and South, has been elected to take charge of the Montgomery public school music for the coming sessions. Miss Smith will be quite an addition to the personnel of the Montgomery Music Study Club.—On September 3, the Hammond School of Music opened its doors for the eighteenth year, the school being under new management, with Mrs. A. C. Barrett, director. Lavinia Holland will be in charge of the vocal department, and her advent will be hailed with enthusiasm. Courses in the Hammond School will lead up to certificates and diplomas.

Philadelphia, Pa.—(See letter on another page of this issue.)

San Francisco, Cal.—(See letter on another page of this issue.)

Selma, Ala.—Marjorie Richardson Fahy, contralto, of Rome, Ga., was the honoree of a very delightful musicale tendered by members of the Selma Music Study Club, on last Wednesday evening. Members of the Choral Club also took part in the program, which consisted of violin, voice and piano solo numbers. Mrs. Fahy sang the offertory solo at St. Paul's Episcopal Church, on Sunday morning, Ida Peacock, organist, and Annelu Burns, violinist, accompanying.—The Year Book of the Selma Music Study Club is just off the press. It contains, for the club's tenth year of study, a varied program, embracing works of modern French, modern Russian, German and American composers. The club has for its mottoes two very familiar quotations: "The purpose of a journey is not only to arrive, but to find pleasures by the way," and "Music is the universal language of mankind." The Midwinter Recital of the club will be given on January 9, and the Spring Recital on May 4.

St. John, N. B.—The month of August was devoid of anything of a musical nature until the production by Henry W. Savage's company, at the Imperial Theatre, August 29, of "Everywoman," by Walter Browne with symphonic music by George W. Chadwick.—On August 30, the closing band concert for the summer

season was given in King Square, by the City Cornet Band, Frank Waddington, director.

Tuscaloosa, Ala.—Eudora Yerby complimented Mrs. William James with a pleasing musicale on Thursday afternoon, about fifty guests assembling to listen to the well rendered program. Those taking part were Mertle Whiting, Adoline Reed, Mrs. Alston Maxwell and Mrs. James Rice.

Reopening of the Bowes Studio

Charles Bowes, the well known New York vocal teacher, who with Mrs. Bowes and a number of his pupils has been passing the summer in a combination of work and play at East Gloucester, Mass., will return to reopen his New York studio at 601 Madison avenue, on October 1. Part of Mr. Bowes' time this summer has been devoted to the preparation of a paper on vocal production entitled "Flexibility Versus Rigidity," which, it is expected, will be ready for publication in the Educational Section of the MUSICAL COURIER on September 27.

Irma Seydel Outdoors

That gifted and charming violinist, Irma Seydel, has been enjoying a summer of outdoor life, and in the accompanying pictures she is seen at her favorite warm



The Seydel sisters, with Mr. and Mrs. Arnould; Irma Seydel at the wheel. Irma Seydel (left) and her sister, Olga Seydel, ready for a dip.

weather pastimes, bathing and motoring. In the car are Mr. and Mrs. Arnould (rear seat) and Irma and Olga Seydel (the former at the wheel). In swimming togs, Irma Seydel, on the reader's left, graces the other picture, with Olga Seydel as a companion.

Esperanza Garrigue in the Berkshires

Esperanza Garrigue, who is spending her summer most delightfully at Lake Pontosuc, in the Berkshire Hills, will resume teaching October 1 at her residence studios, which



ESPERANZA GARRIGUE

Is a good worker, whether it be singing or digging potatoes, and she is here shown resting for a moment at Lake Pontosuc, Mass.

are located in the Hotel Richmond, 70 West Forty-sixth street, New York. Last season proved a very busy one for this able teacher, and what with her regular pupils and a goodly number of new applicants, her time undoubtedly will be well filled.

Merle Alcock to Sing at St. Louis Festival This Month

Merle Alcock, contralto, is announced for two appearances at the St. Louis Festival this month. On the 17th she will sing in "Elijah" and on the 18th the aria "O don fatale," on the miscellaneous program.

Mme. Morrill Opens Boston Classes

Mme. Morrill, vocal teacher, will begin teaching her Boston classes in the Pierce Building, on Saturday, September 22. Appointments can now be made with Mme. Laura E. Morrill at the Majestic Hotel, New York City.



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Rasely for Light Opera

Arrangements have just been concluded between Gertrude F. Cowen, manager for George Rasely, the brilliant young American tenor, and Morris Gest, of Elliot Comstock & Gest, whereby Mr. Rasely is to be one of the featured attractions in "Chu Chin Chow," the great oriental fantasy by Oscar Asche, set to music by Frederick Norton, the English composer, which had a sensational successful run for more than a year at His Majesty's Theatre in London. Mr. Rasely is to play the part of the young lover and has a number of beautiful arias to sing, which will display his lovely lyric tenor to the best possible advantage. Mr. Gest and Mr. Swete, who has but just arrived from London to stage the production at the Manhattan, are delighted with their "find," as they term Mr. Rasely, and will do all in their power to make this new venture for the young tenor as great a success as his previous activities in concert have been. Mr. Rasely, however, is not to forsake altogether his former activities, as Mr. Gest has given Mrs. Cowen every opportunity to place him in concert between seasons and in the vicinity of New York when that possibly can be arranged.

Zucca Songs Find Favor

Mana Zucca, the versatile young composer-pianist, is having continued success with her charming songs and piano numbers. Some of her compositions performed during the past week were "Two Little Stars," sung by Harvin Lohr in Boston; "If Flowers Could Speak," by Renee Schieber at Laurence Park, N. Y.; "Mother Dear," sung by Jean Gentry in Los Angeles and Carrie Carrol in New York, and "Valse Brillante Fugato," played by Emily Polak in Wheeling, W. Va.

Greta Torpadie With Society of American Singers

The name of Greta Torpadie, soprano, was omitted from the list of singers appearing in last season's productions by the Society of American Singers, Inc., which was furnished to the MUSICAL COURIER by the society itself and mentioned in an article about the plans of the society for this season in the August 30 issue of the MUSICAL COURIER. Miss Torpadie, it will be remembered, sang one of the

two leading parts in Mozart's "The Impresario" with distinct success.

De Luca Contemplating New York Recital

It is learned that Giuseppe de Luca, the baritone of the Metropolitan Opera Company, acceding to requests of many friends and admirers of his art, is contemplating giving a song recital at some concert hall in New York next season. Mr. de Luca sings in French, Italian, German, English and Russian, and the event is being looked forward to by the music lovers who have until the present only heard him in opera.

E. E. Treumann Is in Possession of Flattering Endorsements

E. E. Treumann, the well known New York pianist, is in possession of the following flattering endorsements from Josef Hofmann and Emil Sauer:



E. E. TREUMANN,
Pianist and director of the Treumann Institute.

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New York, April 12, 1917

Es geriet mir zur Freude, Herrn Edward E. Treumann als theoretischen und praktischen Clavierspieler und Pianisten wärmstens zu empfehlen.

Josef Hofmann

The Treumann Institute will open on September 15, for the season 1917-18, at 1042 St. Nicholas avenue, New York City, with an enlarged faculty comprising teachers of established reputation. Mr. Treumann, as heretofore, will teach the artist class in piano playing according to the Vienna Master School tradition.

OBITUARY

John M. Flockton

John M. Flockton, for many years prominent in Boston musical circles, died on September 8 at his home in that city. Death was due to heart failure. Mr. Flockton was born in Bridgeport, Conn., in 1850. He received a thorough musical training and began his career by touring the country as drum soloist with a military band. In 1874 he located in Boston, and the following year was elected leader of the Salem brass band, a position which he held until 1880. For three years he played solo cornet with J. B. Claus, and at other times was connected with the Boston Cadet and Germania bands.

When the Boston Symphony Orchestra was organized in 1881, Mr. Flockton became one of the original members. Later, in 1889, he became a member of the Boston Festival Orchestra. In these positions, he played under such famous musicians as Tschaiowsky, Herbert and Zerrahn. In 1893 he was elected conductor of the Waltham band, a position which he held for more than twenty years. During this time, in 1900, he again joined the Boston Symphony Orchestra, playing under the leadership of William Gericke.

Mr. Flockton was also organizer of the old Verdi Orchestra which gave many concerts during a period of sixteen years. He served for several years as trustee of the Boston Musicians' Protective Association, and was a member of the board of directors. He is survived by his wife and three daughters, Mrs. Florence Wakefield, Mrs. Arthur Clifford and Mrs. Blanche Barstow.

Joseph L. Ecker

Joseph L. Ecker, for the past twenty-five years organist and musical director of the Holy Trinity Church, Boston, died on September 5 at Pemberton, Mass. Mr. Ecker was the son of Leonard Ecker, who survives him. He was born in Cambridge, Mass., in 1850. For eighteen years he was master of the Holy Trinity German School, during which time he never missed a class, and for forty years had been a member of the Musical Guild. At the time of his death, Mr. Ecker's home was in Dorchester, a suburb of Boston. Besides his father, he is survived by his wife, four daughters and three sons. Of the children, several have adopted music as their profession—namely Emma Ecker, mezzo-contralto; Joseph Ecker, baritone, and James Ecker, pianist.

George Henry Rowe

Prof. George Henry Rowe, whose death took place in Ennis, Tex., recently, was born in Cambridge, March 17, 1842, the son of Noah and Deborah J. Rowe. He studied music from his youth, interrupting his studies to serve in the Civil War. In 1875 he married Harriet Adell Wright, of Lexington, and took a position as supervisor of music in the public schools of Ennis, Tex. The College of Music, New York, conferred upon him the degree of doctor of music several years ago. Professor Rowe was a member of the G. A. R. and prominent in the Ennis Baptist Church. His widow, Harriet Adell Rowe, and an adopted daughter, Edith Rowe Lundgren, of North Dakota, survive him.

Alonzo Foster

Alonzo Foster, proprietor of the Star Lyceum Bureau, which he established in 1878, died in St. Catherine's Hospital, Brooklyn, September 6, at the age of seventy years. Mr. Foster managed the tours of many popular lecturers and orators in past years, but of late years he devoted his attention to entertainers and concert singers.

Mr. Foster is survived by his wife and two sons, Edwin W. and Lieutenant Harry L. Foster.

AMPARITO FARRAR

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A few headlines from the dailies after a

Boguslawski

Piano Recital:—

"A YOUNG GENIUS"

—Chicago Record-Herald, April 16, 1914.

"BOGUSLAWSKI WINS CRITICAL AUDIENCE"

—N. Y. American, Nov. 16, 1916.

"BOGUSLAWSKI SHOWS TALENT AS PIANIST"

—N. Y. Tribune, Nov. 16, 1916.

"BOGUSLAWSKI PLAYS BACH AND BRAHMS

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—Chicago Daily Tribune, April 15, 1914.

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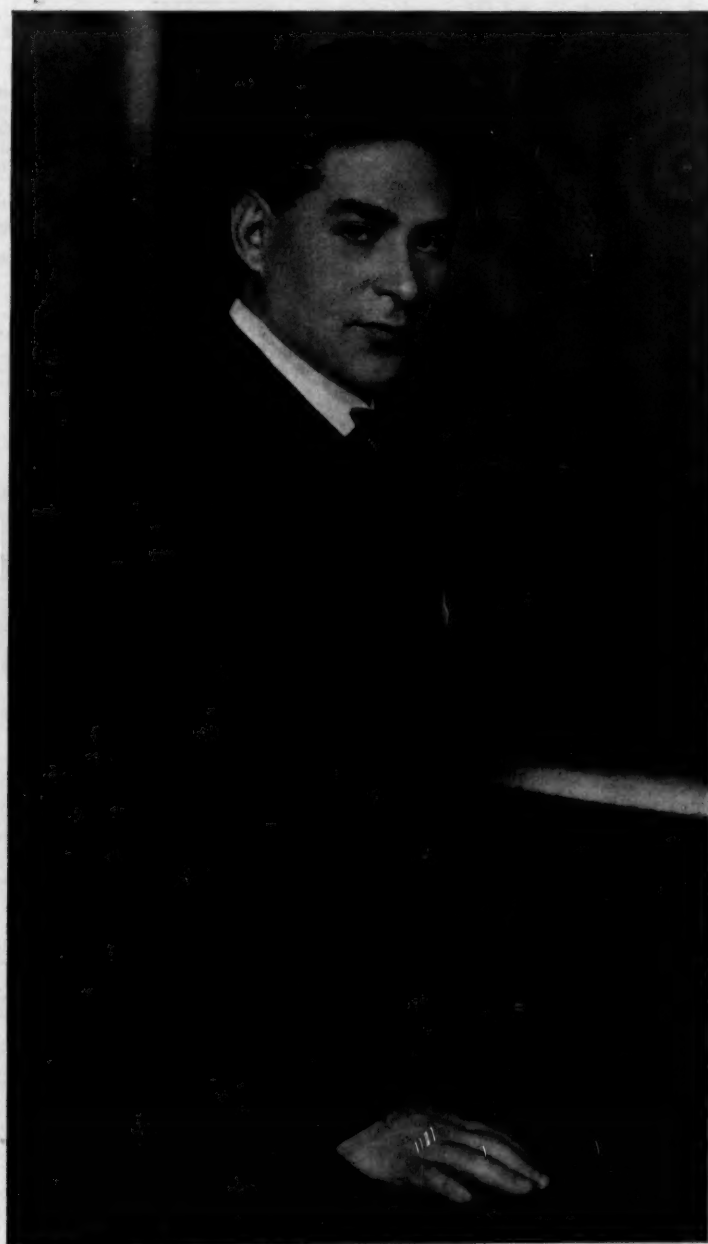


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AEOLIAN

By Cynthia Lombardi

[The opening dialogue of this article actually took place between two children of the writer's acquaintance, who undertook to answer their queries.—Editor's Note.]

"What does Aeolian mean?" asked a little girl of ten. Her playmate, a twelve year old boy, who was always ready with an explanation, undertook to answer her.

"Aeolian, Aeolian," he repeated, phased for a moment, then valiantly, "Oh, Aeolian means a kind of building, big and high, with lots and lots of rooms in it that are rented out for offices and things, and there's a sort of theatre in it where singers try to see who can holler the loudest, and—"

"It does not," the little girl interrupted; "Aeolian means something to do with music—"

"Well, I guess I know," the boy retorted; "my dad has an office in Aeolian Hall, and when I'm a man, I'm going to put up two or three Aeolians and get rich quick." And Young America, with commercial blood in his veins, strutted off; the question was definitely answered.

The little girl turned and looked out of the window upon a tall factory chimney with clouds of dirty smoke belching from it. The electric fan blew her curls from her pretty, intelligent forehead. She gave a childish sigh. "Aeolian is such a beautiful word," she began, but the factory whistle pierced the noonday with its shrill blast and cut her short. When it had ceased she opened her mouth to speak again; but a trolley car came down the block, squeaking and grating as it crossed its switch, setting one's teeth on edges and fraying one's nerves to a fringe. This was followed by an elevated train dashing past with a deafening roar. When it had gone, there was quiet long enough for her to get out her whole sentence. "Aeolian is such a beautiful word! It seems as if it should mean something beautiful—not just a stupid office building with the typewriters banging, and the elevators shooting up and down, and everybody too busy to care about anything except making money." And the child, who had the soul of an artist in her deep, thoughtful eyes, left the window and sank listlessly into a chair.

"Come with me, little one," said I, "away from this city of New York, where we are dying of frantic, senseless noise—away to a far off land—and let us see what Aeolian really means. No, not in any limited express, not a steamship; no, not even an airship. Our transport shall be the spirit wings of the wind! Come, will you go?" I felt her hand slip into mine, and we began our flight.

It was night when we alighted upon a wild and lonely mountain, whose towering peaks brushed the stars. How

long it had taken us to reach this spot we did not know. And what the year was, that we did not know either; but it was centuries before a cross was ever raised upon a place of worship, though there are temples in the world dedicated to many gods, and we had come to find Aeolus, God of the Winds! Where were we? That, too, is rather difficult to answer. Homer placed the Wind King in the Aeolian Islands of Greece, later poets at Stromboli or Lipari, near Sicily. Wherever we were, Aeolus had authority over these hollow, cavernous mountains in which he confined the winds, to distribute them at will.

But where is Aeolus? We had so lately come from material surroundings that we were not yet capable of discerning other things; but as the shadows deepened, a wreath of white mist resolved itself into a manly figure of heroic proportions. He held a scepter, and as he approached the rocks reverberated with a mighty roar, for inside the imprisoned winds chafed and blustered and swirled, rebellious to be loosed.

The noise was terrific. Not the rasping, sordid, discordant din that we had left, but sounds grand and awesome, working in elemental harmony. Aeolus approached the cabin door. With a touch of his scepter the bolts were withdrawn, and a howling blast rushed forth, bursting into a furious storm that whipped the world. We clung to a tree to keep from being blown into space, and just as we thought we could hold on no longer, Aeolus raised his wand, the winds calmed down, and we breathed freely once more.

"As variable as the wind" is an old saying, for Aeolus had opened the cavern again and a wave of intense heat struck us. It was morning, and the orb of Day rose blood red. The air was sickly and parched. It lapped up springs of water, plants and grass died at its breath. Searing, scorching and baking, it feverishly crept on back to its home, the desert. A motion of his wand, and Aeolus made another change. A breeze, soft and balmy, danced out, seeming to blow in unison with faint music. I had the odor of primroses and violets, the happy breeze of spring. But this wholesome wind was driven onward by midsummer zephyrs that fanned small foamy clouds together into a gigantic heap. The atmosphere was heavy with sensuous perfumes drawn from the Isle of Cypress. The great nebulous bank that was white and gold rimmed became dark and lowering. Forked lightning clove the sky, thunder echoed and re-echoed from mountain to mountain. A deluge of rain descended, and we sought refuge in a nearby cave. Presently it abated, and through the crystal drops the sun shone. In the glaze of the summer shower, pale colors tinted the sky, blended, deepening and rounding into a superb arch. "Let us cross on the bridge of the rain—"

Godowsky in the Country

Master pianist Leopold Godowsky is in the Adirondacks with his family, and his manager reports that the great artist has spent a summer divided equally between work and play. A mind like Godowsky's never is completely idle or far away from music in its biggest phases and deepest aspects, but the photographer has been able in this series of pictures to catch Godowsky in some off moments as a gentleman farmer and plain summer resorter.

bow," said I. "Hasten, little one, before it fades, that we may span the centuries between Homer and the Odyssey to the Moven Age." Where were we then? In Italy, the land of music. We stood before a mediaeval castle with towers, and turrets, and battlements. Christianity had come and mythological deities were worshipped no longer, though Aeolus will always be honored as the patron of wind instruments.

The sun was setting. A soldier on the battlements above blew a bugle call. The bugle is a plaything of Aeolus. The pipe organ in the castle chapel poured out devotional strains of a Latin hymn, telling that over this, the grandest of wind instruments, Aeolus reigns supreme.

We rested now in the twilight upon a marble seat in the sunken garden. Something stirred among the pine trees opposite, and as the moon rose we saw a youth, tall and fair; he retreated into the shadow and was gone. We heard a strange, soft sound, vibrating into a musical cadence, like a minor chord played upon a harp by a phantom hand. The breeze blew over our heads, the poplar rustled its silver leaves, and again the plaintive notes, soothingly sweet, floated upon the air. A casement was thrown open and a maiden stood in the window. She knew this fairy music was meant for her. Love had paused at those portals.

The child moved closer to me. "How beautiful," she murmured, "how beautiful. It's like angels whispering. God has heard our prayers. What is it?" We rose and walked over to the group of pines. Fastened in one of the trees was a peculiar little instrument, with harp strings stretched over a hollow sounding board, painted green and scarcely visible. Thus, opposed to different currents of air, it produced a variety of sweet, harmonious sounds.

"I know now," the child exclaimed as she examined it; "I know just what Aeolian means!"

We salute thee, Aeolus, King of the Winds.

Klibansky Pupils' Many Engagements

Sergei Klibansky, despite his vacation, is always working in the interest of his pupils. He gave two recitals in the Adirondacks this summer with his artist-pupil, Stassio Berini, who is the possessor of an unusually beautiful tenor voice. The concerts were at Dart's Camp, and there was a re-engagement at Higby's Camp. He was heartily applauded and had to give several encores.

Lotta Madden has been engaged in the Temple at Long Branch, N. J., where another pupil, Gilbert Wilson, is singing.

Betsy Lane Shepherd has closed a very successful concert engagement in Chautauqua.

Forrest Rundell substituted for four weeks at the Presbyterian Church, East Eighty-fourth street, New York.

Mr. Klibansky has returned from his vacation and reopened his New York studio.



(1) A RAKISH PIANIST. (2) GODOWSKY'S LIQUID TOUCH. (3) TAMING THE RADISH. (4) ANOTHER DATE, BY WIRE. (5) AT CHESS, WITH GODOWSKY, JR.



EVAN WILLIAMS AND HIS BOYS.

The American tenor is very proud of his sons, and judging from the accompanying photograph, he is justified in being so. On the left is Edgar, a graduate of the law school at the University of Michigan; Evan, Jr., who was graduated with high honors from the Culver Military Academy; and Vernon, who studies singing with Herbert Witherspoon.

Hannah Asher's Demonstration of Perfield System

The following article is reprinted from the Sherman (Texas) Courier. It was written after Hannah Asher, head of the harmony department of Denton College of Industrial Arts, had given an interesting demonstration of music, as based upon the Effa Ellis Perfield principles:

Demonstration is a sort of hard, cold word to apply to the hour of transformed music for little folks, or bigger folks either, if they want to really make their own the fundamental principles of music in the most natural way, that Hannah Asher explained to a group of music lovers at the home of Mattie Walsh yesterday afternoon.

It was fascinating—the way she developed the elements of rhythm, harmony, melody—the way she showed that music language, like every day English, is made up of words that may and should be read, written, sung, combined into phrases, sentences and more elaborate compositions.

Her way indeed is that of the Effa Ellis Perfield School of Pedagogy in Music, a method that has now been adopted by some three thousand three hundred teachers of music as the best known method of naturally developing the music that to some degree at least is to be found within the soul of all children.

While Mrs. Perfield herself is in Chicago, her teachers have gone throughout the States, and in every State of the Union there is a demonstrator of this method who is glad to explain it to those interested. That position Miss Asher holds in Texas. She also uses the method herself in her classes in ear training and piano at the Denton College of Industrial Arts.

Only this summer she had a class of six children who at the end of nine weeks had done some very creditable work in original compositions. Two of these she played for the company near the close of the hour, "The Rocking Horse," written by a child of ten, and "The Water Lily Fairy," a longer composition by a little girl of eleven who had studied piano three or four years but had no harmony or creative work of any kind.

"Of course we don't mean to say that these children are going to develop into rare composers," said Miss Asher, "but they are gaining a sense of musical form, and they are learning to distinguish between what is good and what is bad in music. A child who has learned this is not going to go up town and buy a piece of cheap music. He is going to be discriminating in his choice. It will mean much in developing an intelligent appreciation of the best in music."

One of the fundamental needs of the musical world is for musicianship, thinks Miss Asher. We have with us pianists, violinists, singers, but we have few musicians. And it is just the purpose of this system which she is demonstrating to give to the child in the most natural way, and in such a way that he can never lose them, the fundamental principles of music, giving to him these fundamentals from the first in the way in which they are to be to him in final form.

It does away with teaching the treble and bass clef separately. Both are presented at once, as they must be played by him after all a little later in any method of teaching. It trains the child's ear to a nice discrimination of tones, children of eight readily writing out on the board the simple melodies played for them. It teaches them right reading—a gift that is rare. But by this method children of eight read without hesitation measures that it would stagger mature students trained by the old methods.

But it is not a something that is to be mastered in a few months. It is simply a method which is to be applied throughout the years of study. For teachers of music, it is a method which they master the principles of and apply in their classes, increasing their own enjoyment of music and knowledge of their art in so doing. Miss Asher says she feels that her own work last year in applying this method in her classes has increased very much her own ability in sight reading.

And for Miss Asher and who she is—several years ago she came to Kidd Key, a little girl from California with the love of music in her soul. She remained at the school five or six years and was graduated. She taught music then and after a while she made her way to Chicago and to New York City to learn of this woman, who knew the best way to teach music. Now she is doing her own best through the Perfield method to give to her own pupils a foundation for broad musicianship, and to give to other teachers a knowledge of this method, which holds such possibilities for developing the music talent in America, and which is found so richly in America's children.

Some of the prominent musicians who attended the demonstration were: Mesdames L. T. Reynolds, Eikel, Edwin Kidd, Webb, Brittain, Walsh, Moore (El Paso, Tex.); Messrs. Ansley and Council, and the Misses Gafford, Group, Shearer, Baxter, Wodd, Brice, Freeman, Barry, Weem, Webb, Hutt, Sheehy, Eagleton (Durant, Okla.), Hildebrand (Thorpe Springs, Tex.), and Nesbit (Kingston, Okla.).

Marie Morrissey Scores at Goshen

Marie Morrissey, who has been summering in beautiful Orange County, N. Y., was the soloist, August 22, at a concert given at Goshen, N. Y., for the benefit of the local chapter of the Red Cross. Her program numbers included "O Mio Fernando" from Donizetti's "La Favorita," "The Sea" (Grant-Schaefer), "The Brownies" (Leoni), "Candle Lightin' Time" (Coleridge-Taylor), "A June Pastoral" (Meta Schumann). Of these, although her audience was most enthusiastic in its applause, it was to Meta Schumann's composition that special praise was given, partly because this marked its first hearing in public and also because of its very genuine excellence. Miss Morrissey also pleased in three Edison recreations of her voice, "Dost thou know that sweet land?" from Thomas' "Mignon," the

old Scotch favorite, "Flow Gently, Sweet Afton" and Bond's "Just a'Wearyin' for You."

In the Independent Republican, of Goshen, an entire column was devoted to the event, which was arranged by Mrs. Arthur Decker, another pupil of Dudley Buck, who is also Miss Morrissey's teacher. Mrs. Decker pleased with Rogers' "The Star" and Huntington-Woodman's "A Birthday." Elsie Cowen was at the piano for both artists, her splendid musicianship and excellent support, adding much to the success of the evening.

"Marie Morrissey, a contralto of wide fame and demand for her superior art as a concert singer," is the manner

in which the aforementioned Republican refers to Miss Morrissey, and also speaks of her "perfectly trained and faultlessly governed" voice, its "wonderful texture," declaring that "Miss Morrissey possesses great personal charm, and has a sympathetic use of her rich voice that engages her auditors at once."

Minnie Tracey's Busy Season

Minnie Tracey has been asked by the Red Cross Society of Michigan to give a lecture on the work of the White Cross Society of Europe. At the beginning of the war she was very active in this particular work, which consisted of caring for the women and children of the soldiers.

Miss Tracey has been summering at Cedar Lodge, Northport Point, Mich., where there are some very prominent people among the cottagers. The Marshalls and Carrolls, of Washington, are members of the colony. The spot is said to be a lovely one, the scenery being exquisite. Marguerite Hukell, of Cincinnati, sang a number of times at the church and achieved quite a success. Her voice is very lovely and she sings with marked style. At a soiree given in honor of Miss Tracey by the Marshalls in their beautiful home, she was the recipient of genuine applause, which indeed must have been gratifying to her teacher, Miss Tracey.

Miss Tracey, in addition to teaching in her new studios at 222 West Fourth street, Cincinnati, will spend one day a week teaching at the Ursuline Convent. Mrs. Bellamy Storer, sister-in-law of Mrs. Nicholas Longworth, has organized the class at the convent for the singer.

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REFLECTIONS FOR SERIOUS
PIANO STUDENTS

BY SIDNEY SILBER

Head of Piano Department, the University School of
Music, Lincoln, Neb.

There are two kinds of success in the musical profession and both are relative. One pertains to the distinguished accomplishment of some form of activity which is (or may not be) widely acknowledged, but which is not necessarily productive of considerable monetary regards.



SIDNEY SILBER.

The other relates to material success alone, without reference to "value of goods" offered. There can be little doubt that the most satisfying form of success to a serious musician is the "living out" of his inherent gifts—the joy of doing according to his best lights. This form of success may be neither productive of widespread fame nor fortune, though, as the lives of numerous musicians of the last two or three generations attest, it may lead to both.

The effectiveness of teaching does not depend entirely upon a teacher's knowledge. A relatively uninformed teacher may sometimes have enormous educational ("drawing out") value, and it is his personal influence, his ability to stimulate personal effort, that often decides his pedagogical effectiveness.

It is just as erroneous to assume that a teacher can make an artist of a person as it is for one to assume that some stock broker (who is mainly concerned about his commissions occurring from the sale of stocks) can make him rich. It is just as unlikely that he will do this as that the person will become rich by slavishly following the exam-

ple of those who became rich in the part. Nature does not repeat herself identically.

Those who occupy the public limelight do not necessarily do the greatest good in life. Very frequently the relatively obscure (underpaid) pedagogue has a sphere of beneficial influence upon young and plastic minds which is of inestimable value to the world.

If it were possible to give a guarantee to music students of future attainments and monetary rewards, the pursuit of music (or of anything else for that matter) would immediately lose its charm. The very uncertainty of life and of the future is its greatest lure and spur to continued serious effort on the part of the individual.

While the past is doubtless a fair criterion and guide for the future of the race, we should not become slaves of tradition. The present generation holds within it souls whose development in many vital ways is a direct contradiction of traditional means of attainment. Life, success, accomplishment—these are not problems to be worked out with mathematical precision. There are many answers to these eternal enigmas. Every one must choose for himself the answer, as he sees fit, and to decide whether the answers attained are correct or not.

While it is doubtless more comfortable to be satisfied with the deserts of life, really great and significant achievement is rarely—if ever—based upon personal satisfaction. It is the restless (not disgruntled) souls who, if they feel the "great inner urge," accomplish something of lasting worth.

Giving due consideration to the passing of styles and tastes, it is nobility, passionate earnestness and sincerity that decide the real lasting qualities of all things human.

If the interpretation of music seems to you the biggest thing in life, it is your duty to follow the "still, small inner voice." You must do it whether some people consider it puerile or inconsequential. This would be a sad world if all of us were agreed as to the aims and fitness of all things.

Even in the more practical and useful things of life—such as time, labor and life saving devices—inventors and promoters have experienced almost insuperable difficulties to get them before the people.

While there is always a large class in favor of giving "the people what they want" (by which phrase they either as-

FREDERICK GUNSTER,
Tenor, at his favorite sport.

sume superior intelligence or imply pandering to low tastes), it is rather difficult to know what the people want. Something must be offered, the people must have the opportunity of choosing, before one can know what they really want. The best rule, after all, is to do what one is best fitted to do and await results. Does it not seem ridiculous that a Beethoven or a Wagner gave the world the works they did because the people wanted them? Respectability in art is very frequently synonymous with boring conventionality. Every great interpretation of an art is a transcription.

Realizing the abundance of knowledge and experience of numerous editors of music, is it not advisable to give heed to their indications? Of course, if your knowledge or experience is greater, no one will blame you for departing from the indications of the text. There is probably as great a difference between seeing and observing as there is between hearing and listening.

Do not conclude because the tendency of an artist's work has ethical value that his personal life need be moral. While a morally good artist will very likely produce works of ethical tendency, it is quite possible for such an one to produce something which at the same time is esthetically good and morally bad. The most difficult and most important problem in life is to "Know Thyself" (accent in one case on the "know" and in the other on "thyself").

Jeanne Nuola Sings for Red Cross

Jeanne Nuola, the opera singer, is doing her bit for the Red Cross. She sang last week at the National League for Woman's Service in New York, before a large and enthusiastic audience, for the soldiers and sailors about to leave for France. This delightful artist is summing at Flushing, L. I., where she has a number of pupils. She is singing this week in Babylon and East Hampton, also for the Red Cross.

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Halted by the photographer as she was about to mount her horse for the regular morning canter at Magnolia Beach, Mass.RUSSIAN
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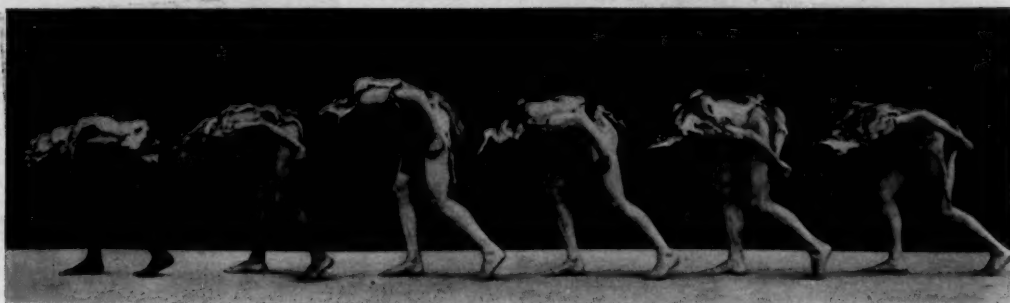
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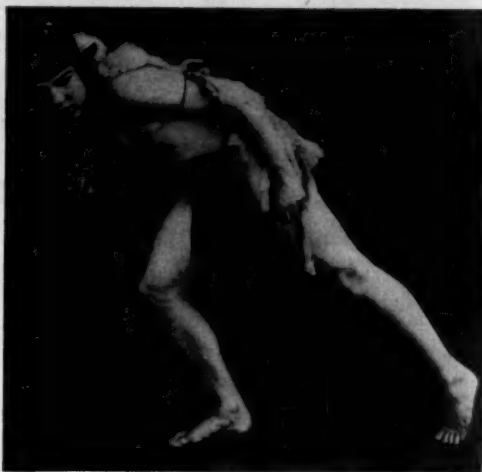


THE BOYS OF "DENISHAWN" IN CADMAN'S "WOLF DANCE."

AN ARTISTIC TRIUMVIRATE

Cadman Music Danced by St. Denis and Shawn

About a month ago Ruth St. Denis, the dance artist, and her husband and artistic associate, Ted Shawn, became interested in Charles Wakefield Cadman's new orchestral "Thunderbird" suite, with the result that they included in their list of artistic offerings the "Wolf Dance" (one of the "Thunderbird" movements), which was prepared and given a beautiful production a couple of weeks ago at Los Angeles. The accompanying pictures give an idea as to the beauty of the entertainment. It made such a hit that Mr. Shawn engaged Cadman to write the music for an original music drama, which has not as yet been labeled as to title, and which Mr. Shawn and his dancers are to feature next season on the vaudeville circuit. Of course it is Indian, and in it will be shown three or more phases of aboriginal life with appropriate scenic and sartorial accompaniments. The music in the main will be founded upon genuine native Indian tunes, a field of music in which Cadman is an acknowledged master. It is a great compliment to him to have Miss St. Denis and Mr. Shawn select his music for their lovely and extremely artistic dance pictures, and it is an equally great compliment to them that their accomplishments inspired Mr. Cadman to associate his muse with them.



TED SHAWN, READY FOR ACTION, IN CADMAN'S "WOLF DANCE."



SCENE FROM "THE WOLF DANCE" FROM CHARLES WAKEFIELD CADMAN'S "THUNDERBIRD SUITE," AS INTERPRETED BY THE BOYS OF "DENISHAWN."

Herbert Dittler to Open New Studio

Herbert Dittler closed his successful summer season in Atlanta, Ga., after which he spent a week with Mr. and Mrs. Theodore Spiering in Elizabethtown, N. Y., where he found recreation in an outdoor life. While with Mr. and Mrs. Spiering plans were freely discussed regarding the coming season.

Mr. Dittler is at present visiting his friends, Mr. and Mrs. H. W. Gray, at their beautiful estate in Lynne, Conn. Mr. Gray is the American representative of Novello & Co., and the head of the publishing firm of H. W. Gray & Co.

The ever increasing demand for Mr. Dittler's services as teacher necessitated renting a larger studio, which he will occupy beginning October 1, 1917. However, he will resume teaching at his old address, 435 West 119th street, September 17, and teach there until October 1, when he moves to his new quarters, 327 West Fifty-sixth street, New York.

Mr. Dittler looks forward to a very busy season. He has already secured engagements for a number of concerts, his pupils of last season have all arranged to continue their studies with him, as well as having arranged to teach several new applicants.

He will again conduct the Columbia and Princeton University orchestras.

Oscar Saenger in the West

Mr. Saenger spent his first summer of teaching at the Chicago Musical College with a strenuous season of five weeks, teaching every day from 8:30 in the morning until 6 in the evening, and was obliged to refuse more pupils who were anxious to avail themselves of the rare opportunity of studying with this master. Many of Mr. Saenger's former students, who are now doing concert work and teaching, were among those who took advantage of this chance to brush up their repertoire and to gain new inspiration for their own work. A number of prominent singers of the West also studied with him. While in Chicago, Mr. Saenger gave a very interesting talk before the Three Arts Club and a demonstration of the Saenger records, with the assistance of two students, who demonstrated the soprano and contralto records.

Mrs. Saenger and their daughter met Mr. Saenger in Chicago and then went to Salt Lake City, where a big banquet was given in his honor, arranged by Mr. Saenger's pupil, John T. Hand, the well known tenor. Among the

speakers were Mr. Hand, David Reese and former Governor William Spry, Mr. Saenger responding to the toasts. They remained in Salt Lake for two days and then went on to a ranch in Wyoming which appealed to Mr. Saenger, who is a lover of the great outdoors. He spent two weeks there riding horseback, and also tried his luck with gun and rod. He then spent two weeks enjoying the beauties of Yellowstone Park. The Saengers are now admiring new scenes in California, and they will also visit points of interest in Colorado and other places en route. Mr. Saenger will return to teaching at his studio on October 1.

Bolm Pleases as Harlequin

Adolf Bolm, assisted by Rita Kalmani and Marshall Hall, appeared for the first time in this country as Harlequin in Schumann's "Carnaval" on Wednesday evening, August 29, at the Booth Theatre, New York. Mr. Bolm's interpretation of the sprightly fellow was a thoroughly satisfactory one, inasmuch as it brought forth frequent peals of merriment and much enthusiastic applause. However, his greatest success came with his Assyrian dance, which is considered a veritable masterpiece. It is not alone his excellence in dancing, but his wonderful facial expressions, that make his interpretations so complete artistically.

Roshanara, attractive and enticing, repeated the East Indian Nautch, accompanied by Ratan Devi, as well as a number of other interesting numbers. She has lost none of her ability to captivate. Tulle Lindahl, a little Danish dancer, went through a Japanese folkdance charmingly, and Ratan Devi, in her low, rich tone, rendered several Kashmiri folk-songs.

In view of the fact that the programs have been unusually varied and the artists of the finest, it seems strange that the audiences are not very large, especially when one considers that the "Ballet Intime" is being given for the benefit of the American Ambulance in Russia.

Frank Bibb in the National Army

Frank Bibb, of Minneapolis, the well known composer and accompanist, who is known throughout the country for his songs and through his splendid work with Oscar Seagle, Louis Graveure and other leading artists, is a member of the new National Army. It is likely that Mr. Bibb's knowledge of languages will lead to his employment as an interpreter.

LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

To Music Teachers and Students

—The most laudable and widely agitated movement in professional musical circles at present, proposes—
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Mary Jordan, Mistress of Five Tongues

Mary Jordan has five tongues to choose from when she is arranging her recital programs. The musical lore of Russia, Italy, France and her own homeland is at her command. The fifth is Hebrew, which she considers rich in possibilities of expression. When the contralto talks of the Russian songs, the folksongs of the provinces, one catches from her tone the caress her rich voice gives those rhymed and lilting stories of the peasantry when she sings them. There is one in particular from Kief called "The Break Switch."

"You can't literally translate them," explains the singer, "but this one is about a husband who comes home from work to find his wife pouting and moody. She is curt and disagreeable in answer to his greeting and snaps out that she has a headache. Whereupon he wisely goes to the birch tree and breaks off a switch. She watches him through the crevice in the door and cries: 'Come in, dearest. The headache's all gone!'"

Harry T. Burleigh dedicated his camp meeting song, "Deep River," to Miss Jordan. The song expresses the haunting, melancholy fervor of old darky days and the contralto considers it one of the most effective in her repertoire.

Miss Jordan inherited her musical gifts from her mother, who had a particularly beautiful voice. There is a little church in Monmouthshire, England, where the mother often sang. Her parents moved to America when the daughter was a child and settled in Pennsylvania where there was a large Welsh colony, and those surroundings were largely responsible for the atmosphere of oratorio in which her girlhood was fairly steeped. "There was not a miner in our district who did not know 'Elijah' and 'Messiah,'" declares Miss Jordan. "They had untrained but naturally beautiful voices." The contralto's success in the oratorio field has been as pronounced as in recital and opera.

Prominent Artists to Sing Brandorff Songs

Carl A. Brandorff, teacher of violin, opened his Newark (N. J.) studios, at 893 South Fourteenth street, on September 1. Gifted with unusual ability as a teacher and being also a concert artist of proven worth, Mr. Brandorff is particularly adapted to pedagogic work. Nor are his efforts confined to these two fields, wide as they are, for he has written a number of excellent songs, which he has dedicated to various well known singers. Among those who have expressed their appreciation of Mr. Brandorff's songs are Marcia van Dresser, the song dedicated to her being "When Twilight Dews;" Frieda Hempel, "Echoes;" Olive Fremstad, "Still Like Dew in Silence Falling;" Margaret Matzenauer, "To a Rosebud;" Florence Mulford,



THE KNUPFER FAMILY.

Walter Knupfer, director of the Knupfer Studios, which are situated in the Fine Arts Building, Chicago; Anita Alvarez Knupfer, who is associated with her husband in the piano department; and Baby Margarethe Carmen Knupfer, who is musically as important as her parents, as she learns a new melody every day.

"Secret;" Mabel Garrison, "I've a Secret to Tell Thee;" Amelita Galli-Curci, "My April," etc.

Instruments and Music for "Our Boys" in France

Sheet music and portable musical instruments are in great demand among the American troops in France. Three thousand pieces of music, including thirty different titles, have been sent over recently in response to an urgent request from E. C. Carter, who is at the head of the group of Young Men's Christian Association secretaries who are carrying on the work with the American Expeditionary Forces. These music sheets were the gifts of patriotic publishers in this country. Much more sheet music of all kinds is needed, except, of course, vocal pieces for female voices, while grand opera selections in other than English

would find little use. Folksongs, popular melodies from musical comedies, and part songs and solos for male voices are all in order, while all sorts of instrumental selections, both for ensemble and for solo work will be welcomed.

Orchestras, glee clubs and minstrel shows will be organized among the men overseas but all instruments and other equipment must be sent from the United States. All sheet music together with appropriate instruments for regular orchestra work, as well as guitars, banjos, mandolins, etc., should be forwarded, carriage prepaid, to the shipping room of the National War Work Council of the Young Men's Christian Associations, Madison Square Garden, 31 East Twenty-sixth street, New York, marked for shipment to France. Music and instruments should be in good order. All inquiries regarding these matters should be addressed to the director of equipment and supplies, P. F. Jerome, 124 East Twenty-eighth street, New York.

Dai Buell's Handsome New Bungalow

Temperament creates an atmosphere and stimulates the artist. Nature has abundantly endowed Dai Buell with temperament, and the photographs accompanying this article show that she lives in a thoroughly artistic atmosphere. Her residence at Newton, Mass., is a charming one story bungalow of the Denver type, the exterior walls of which are of moss green shingles and the roof of red terra cotta tile. The columns of the porch, as well as the pier carrying the lawn light, are of dark tapestry brick. The trim is a delicate primrose color equivalent to a light cream, carrying the faintest suggestion of green.

The bungalow, being of one story, necessarily covers a large ground area. It follows that the central portion is debarred from external windows and it has therefore been set apart for a most charming music room, in which the day lighting is from large triangular windows of amber cathedral glass in the two gables. The music room not only extends clear to the peak of the roof, but the floor is depressed two feet below the general level, the total height being twenty-seven feet. This is relieved and the acoustic properties conserved by drawing in the walls to form a covered gallery fourteen feet above the floor. The space above the gallery forms a miniature art gallery.

The arrangement of the bungalow is such that the portion used for entertaining forms essentially one large room, but with sufficient demarcation to set apart the different functions. In the view looking out from the music room, the main entrance is in the center, opening into the foyer hall. The living room and the dining room are on the right and left, respectively. A sufficient delimitation is afforded by the arrangement of the columns.

The living room is finished in mahogany and the foyer



DAI BUELL.

and dining room in the rich, warm, natural tone of gumwood. The wall decorations are also in a corresponding color tone, so that the effect is that of a welcoming cordiality. The decorative treatment of the music room, however, is such as to frankly set it apart as a specialized formal room, somewhat classic in its severity. The woodwork is in chestnut, and the high dado is in canvas with the panels set out in beading. The plaster is rough cast and the entire room is finished in a cool, smoky pearl, with which the oxidized silver lighting brackets beautifully harmonize. Plants and trailing vines on the parapet of the gallery will in the winter time give a touch of cheer and ease to the otherwise formal lines.

Miss Buell gives a series of salons during each season, on which occasions, when in recital form, about one hundred and fifty guests can find comfortable seating on the main floor without encroaching on the music room. The low level of the piano enables most of the audience to see the keyboard work of the artist at close range.

An interesting feature is the means used for insulating the sound of the piano from the sleeping rooms and domestic portions of the house. For this purpose the wall of the music room is double—strictly, a room within a room.

The space between the walls is packed with seaweed as a soundproof material, and the walls themselves have no point of connection, except at the floor and a slight tie at the level of the gallery. The piano is therefore practically inaudible in other portions of the house in consequence of this arrangement. Quiet is still further assured by covering the floor with a thick cork carpet whose color is a neutral greenish gray.

In this charming home Miss Buell is preparing her programs for the forthcoming season, all of which will be new and unhackneyed works, most of them not yet heard in this country.



The music room, showing the lighting arrangement and the miniature art gallery.



Dai Buell's home at Newton, Mass.



View from the music room, showing the foyer hall.

Reinald Werrenrath at Portland Anniversary Concert

Reinald Werrenrath, the popular American baritone, appeared on August 22 at the concert given at the City Hall Auditorium, Portland, Me., in recognition of the fifth anniversary of the dedication of City Hall and the Kotschmar Memorial Organ. In addition to the prologue from "Pagliacci," Mr. Werrenrath delighted his audience with Engel's "The Nightingale and I," Ferrari's "Arab Love Song" (which was written especially for Mr. Werrenrath), Harty's "Cradle Song" and Ferrari's "Flag of My Heart." His enthusiastic audience demanded encores, and Mr. Werrenrath graciously complied with "Drink to Me Only with Thine Eyes" and "The Battle Hymn of the Republic," during which his hearers rose and joined in the chorus.

"Reinald Werrenrath has always been a prime favorite in this city, and upon his appearance he was accorded a warm reception," declared the Daily Eastern Argus of August 23. "He possesses a voice of great beauty and power." And the same paper also adds, "It was indeed a great pleasure to hear Mr. Werrenrath once more. There are few baritones today who have such an excellent voice as this American singer, and who also possess such a wholesome appearance on the stage. In every number, Mr. Werrenrath shows himself to be a true artist, and his enunciation is remarkable."

The Portland Evening Express and Advertiser stated that "Mr. Werrenrath was welcomed as an old friend, and was in superb voice. His numbers were given with grandeur and breadth of style and with the authority which is always so convincing and telling. The audience was 'one' with Mr. Werrenrath and the splendid artist deserved the enthusiastic tributes paid him."

Pittsburgh Proud of Carl Bernthaler

There is a gentleman in Pittsburgh of whom the music lovers in that city are sincere admirers, both for the splendid quality of his work and the energy with which he goes about that which he sets out to do. This is Carl Bernthaler, who for several years has occupied a prominent place among that city's musicians. During the season 1908-1909, Mr. Bernthaler was the assistant conductor of the Pittsburgh Symphony Orchestra, of which organization he assumed control during the season of 1910-1911, and by his excellent work accomplished much thereof. In the summer of 1911, he conducted the summer orchestral concerts

at Cincinnati with the same success. He also conducted the Pittsburgh Festival Orchestra for a number of years, the work of that body being at all times worthy of the enthusiastic praise it received. And that he is as excellent a man as he is a conductor may be judged best from the fact that he is very popular with his men, which is, after all, a splendid recommendation of a man's worth.

Nor are Mr. Bernthaler's talents confined to the orchestra, for he is a pianist and accompanist of remarkable excellence. Christine Miller, Evan Williams, Zoe Fulton are only a few of the many prominent musicians whom Mr. Bernthaler has assisted with commendable success.

Her Hand

The work of Georgia Kober inspired Natalie Price to write the following:

I stroke the hand of my beloved and contemplate its facile power to lead my spirit through paths of melody into the realm of fancy.

On waves of harmony, it lifts my senses out of corporal self and into that mysterious country, the principality of genius.

I follow, follow, as my beloved leads, and enter in processional that tone cathedral where kneel the worshippers of beauty. In reverence I bow, recipient of its benediction, and rise refreshed and chastened.

I follow, follow on, as the hand of my beloved leads, to tread green pastures and walk beside still waters. The scent of budding leaves and fragrant grasses, the whirr of wings, the touch of mellow earth to lull me to sweet tranquillity, and I linger there in pastoral content.

Again, the hand of my beloved leads where valor stands triumphant. The martial call, the requiem of the fallen brave—each draws me as that hand may beckon.

Into the sumptuous Orient's heart, the mystic desert's solitude—afar, a-near, I follow, follow.

But best of all, I love the hand of my beloved, when of her own true heart it melodizes, and I am drawn into the star draped chamber of her inner self. There do I yield in full abandon to the beauty which her nature wreathes about me. There, does that music hand reveal to me life's rich fruition, renewing in my consciousness its highest import. There, do I feel in its ecstasies and tears, its sweeps of color and its hueless voids.

Oh, wondrous hand, to weave in tapestries of tone such themes sublime—to lift on waves of sound this feeble spirit to the infinite. I stroke the hand of my beloved, marveling at so divine an instrument.

In reverence I press my lips to the fair, potent hand of my beloved.

Van Dresser and Salzedo at Seal Harbor Concert

Marcia van Dresser gave a joint recital with Carlos Salzedo for the benefit of the French War Relief on August 29 at Seal Harbor, Me. Miss van Dresser sang a group by Fauré with piano, and a group by Debussy, Duparc and Franck, with harp accompaniment by Mr. Salzedo.

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"A REAL BEAR STORY"

By Hans Hess

The Yellowstone Lake is a strange and mysterious body of water among giant mountains. It is the largest body of water in the world at an altitude of almost 8,000 feet above sea level. The water is supplied from the melting snows of the Absaroka range. Most interesting are the various hot springs which are near the water's edge, especially so, the famous Fishing Cone. The waters of the lake are extremely cold in spite of the warm wells and not many swimmers attempt to take a plunge in this bottomless lake.

My friend, R. M., and I had discovered a place well suited for our purpose of sparring and boxing on the water's edge, and there we would run, a mile's distance from the hotel, every morning and box and wrestle and do other physical exercises which were finished up with a good long swim. Another of my great pleasures was the taking of long hikes. In the mountains, these walks are often dangerous and full of hardships, especially when one has lost his way and walks for miles and miles through fallen timbers and deep swamps, but I have never once made any of these trips without being rewarded with some most interesting experience or excitement.

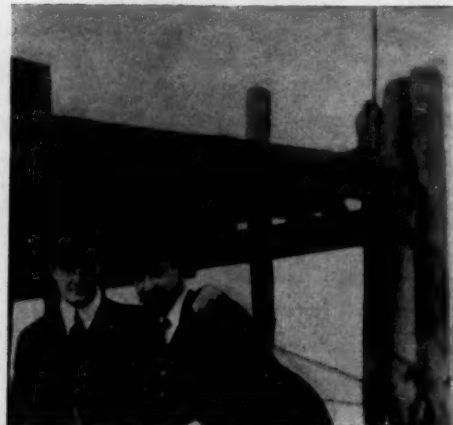
One early morning about five, after a hike of fifteen miles through the night, we came to Grizzly Lake (water which is hardly known to visitors and is so called on account of the grizzly bear always to be found there); here we saw a wonderful specimen of the grizzly swimming through the quiet water. The black and brown bears in the park are more or less tame. I had many friends among these bears, they knew me well and some of them would search for sugar in my pockets or I would lie on the ground and they would walk over me without touching me. I would have one little black cub on one knee and one on the other knee.



HANS HESS AND THE BEAR.

The mother bear would be in the immediate vicinity. Some bears would take sugar out of my mouth. Only once was I compelled to defend myself and that was when a bear hugged me too ardently. A good rap on his snout made him release his grip. The bear, being ignorant of his strength, unintentionally hurt me.

Another time I took a walk through the forest in back of the Lake Hotel and although I was very tired (the result of a thirty mile hike the previous day) I kept walking for a considerable distance, always following the heavy bear trails through the forest, when all of a sudden I came into an open glade. The view I saw startled me. A grizzly mother, with three cubs, was tumbling in a pool of water, not a hundred feet away from the edge of the forest. I know of nothing more cunning, more attractive than these cubs, playfully boxing and whining and hollering for "mamma" whenever one was hurt. I knew that if I were spied the chances were that the mother bear would go for me in order to guard her young ones. Though the grizzly is most dangerous at any time, I could not resist the temptation and watched this family for a long time until unwantonly I fell asleep. I do not know how long I had been resting when all of a sudden I heard a noise right back of my head. I looked around; one of the little cubs, just five feet away from me and now frightened by my move, stood up and screamed as loud as he could for his "mamma." The mother bear, fearing her little one in danger, at once came running toward me. I got up and ran as fast as I could and while running drew out my Swedish knife which I always carried with me and tried to open it but stumbled and lost my knife. I did not try to regain it, seeing the creature was not more than fifteen feet behind me; I followed the tactics of running zigzag until I spied a tree which I was able to climb. Knowing that grizzlies do not climb trees while other bears will (I have time and again had occasion to note that black and brown bears will climb a tree to protect themselves from the grizzly) I felt perfectly secure. The mother bear waited for some time until finally she went away. However, I remained at my post until I thought it safe to descend. I had nearly reached the ground when I noticed a large brown bear several feet away. It was Peter, the bear the soldiers had been hunting for some days and who had become vicious on account of some people having mistreated him. He



PAUL TIETJENS (left) AND THEODORE SPIERING,
Enjoying an aquatic outing at "an Atlantic port," "somewhere in America."

saw me and went for me; I again ascended the tree, the bear after me. In my fright I climbed out on a branch which, however, was not strong enough and gave way. I fell to the ground. The tremendous shock of my head striking awakened me and one can well imagine how happy I was and how relieved I felt that all was but a dream. The grizzly and her cubs had gone and with light heart I departed from the place of dreams.

**Frida Bennèche at Disposal of
National War Council**

Frida Bennèche, the distinguished soprano, has placed her services at the disposal of the National War Work Council, and an arrangement has been made whereby she will devote her services during the first part of November exclusively to the purposes of the Council.

She will be heard for the benefit of the work in a great many cities, details of which will be arranged during the next week or two.

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Singing in a Nest of American Eagles

"Recently I made a tournee of the military camps and sang before thousands of our brave and the true," said Augette Foret.

"Yes, and I was brave enough to sing in a nest of American Eagles at the Mineola Aviation Camp. As I stood there singing, looking into the faces of these keen eyed, alert, fine specimens of American manhood, the thought came to me: 'These are the veritable American Eagles—these fellows in the full bloom of manhood with everything to live for, willing to sacrifice their future, everything, for the sake of their country.'"

"There are songs for the army, songs for the navy, now why not a song for the 'American Eagles of the World War'? I have been promised a poem by a distinguished poet friend of mine, and when I have this poem I want some American composer to write some stirring music."

"At Fort Hancock I met several French artillerymen who are over here on special commissions, and when I sang the 'Marseillaise' they saluted, came up and stood and sang with me, the salvos from their American comrades unmistakably bespoke the union that exists between them. At the National League for Woman's Service in Madison avenue, where I sang French songs for the Frenchmen who gather there weekly, I overheard one trying to sing 'It's a Long Way to Tipperary' and all I could understand was 'Good bye Blister Square,' which he thought was all right, judging from the expression on his face. Which all goes to show how feeble mere words are."

Upper Saranac Lake Has Abundance of Music

The people of the Bartlett Inn and surrounding bungalows of Upper Saranac Lake, N. Y., have been fortunate enough to have had an abundance of music this summer. On August 26 they were treated to an excellent concert, participated in by Willy de Sadler, Ellen de Sadler, Jacques Jolas, W. X. Foerster and Leo Levy.

Mr. de Sadler gave much pleasure with his singing of "Ave Maria" (Tosti), "Nur wer die Sehnsucht kennt" (in Russian), by Tschaikowsky, and Massenet's "Elegie" and "Ouvre tes yeux bleu." Mrs. de Sadler's songs, which were charmingly rendered, were "Elsa's Dream" (Wagner), "Listen, Sweet Young Nightingale" (Borreson), "Bird of

Carpi as a Sportsman

Fernando Carpi, the popular and accomplished tenor of the Metropolitan Opera House, is shown in these pictures resting from his vocal labors and enjoying the other

the North Sea" (Sinding), and "My Swan" (Scandinavian songs in Danish).

Mr. Foerster rendered "Walter's Prize Song" and "Hejre Kati," in which he had the accompaniments of Leo Levy.

Jacques Jolas played the following: Chopin's nocturne and polonaise, the Rachmaninoff G minor prelude and Liszt's "Liebestraum" and "La Campanella." Mr. Jolas is a pupil of the late Carrefio, his playing upon the above mentioned occasion scoring a pronounced success. He was the last pupil to have received a lesson before the great woman died.

Mr. de Sadler will return to his New York studio about the middle of September.

things he loves to do best—he is fishing, boating, reading the MUSICAL COURIER, and tete-a-tete idyllically with Mrs. Carpi. The artist will give a song recital in New York early this season, and, as he has an extensive repertoire and speaks nearly all the modern languages, his program is sure to be one of wide variety and important musical worth.

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Kidnapped by Herself

Marian Veryl, the charming young American soprano, recently participated in an exciting experience, which resulted in a voluntary kidnapping. While spending her vacation at her summer home near Pittsburgh, she was invited to spend the week-end with some friends in Virginia. Great preparations had been made for a musical garden party in her honor. When the time came to catch the last train, the motor of her car refused to operate. Miss Veryl became nervous, for she feared she might miss the fete, but luck favored her. An apparently empty auto was seen coming down the road at fast speed. The chauffeur was hailed, gladly accepted the passenger and was on his way to the railroad station again before the astonished onlookers realized what had happened.

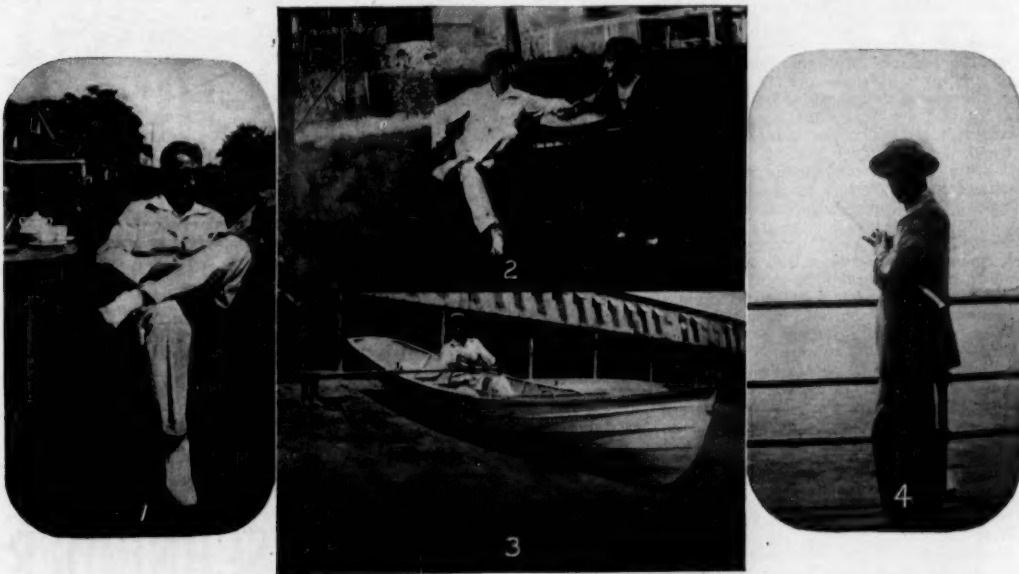
As soon as Miss Veryl entered the car, she found herself in the presence of another occupant who was enjoying a nap. He looked up at the fair intruder, thinking he had been dreaming, but soon realized that he was not the victim of an hallucination. Explanations were in order, and in a short time both recovered from the embarrassment as they were both bent on the same errand, he as a guest to the party in her honor. Kidnapping under such conditions proved more than pleasant and furnished additional entertainment for the friends who awaited their coming.

Tina Lerner to Make American Tour in 1917-1918

Tina Lerner, Russian pianist, who has not been heard in New York for several seasons, will make another tour in America under the management of Annie Friedberg during the season of 1917-1918. Miss Lerner will arrive the early part of October and will probably play in New York during November. Immediately after her New York appearances she will leave for a Middle Western tour and will be heard in all the principal cities of the West and Middle West, including Chicago, Pittsburgh, Cincinnati, St. Louis, Kansas City, Toledo, etc. Miss Lerner appeared recently in Honolulu. She is said to be the first artist who played in the wireless telephone on the steamship going from San Francisco to Honolulu.

Cincinnati Musicians at the Seaside

Dr. Ernst Kunwald (just returned from Colorado) and Dr. Fery Lulek, both of Cincinnati, spent the few remaining days of their vacation at Long Beach, L. I., last week. Dr. Kunwald is extremely optimistic, and justly so, regarding the coming season of the Cincinnati Orchestra. Dr. Lulek feels fully as confident about the activities of the Cincinnati Conservatory of Music, where he is connected with the vocal faculty.



(1) Reading the best musical paper, the MUSICAL COURIER. (2) Mr. and Mrs. Carpi idling. (3) A bit of dry rowing. (4) Luring the funny prey.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guisomar Novas, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK



The Operaloguists in California

Havrah W. L. Hubbard and Claude Gotthelf are at their summer home on Grossmont, the "artist colony mountain" near San Diego, Cal., where Mme. Schumann-Heink, Carrie Jacobs-Bond and other notables in the music and literary world have their vacation residences. There, at "Ledgehome," the two operaloguists are resting and devoting certain hours to the preparing of operas and piano solos for their coming season, which commences October 11, in New York. Recently they gave two morning operalogue performances at the Normal School in San Diego, their success there the previous summer having been so pronounced that President Hardy, as soon as he heard they were at Grossmont, wrote and engaged them for this year. "Falstaff" was given for the regular students and the general public, and two days later "Hansel and Gretel" was presented before the pupils of the training school. The large auditorium at the normal was filled to the last available place on both occasions, and enthusiasm was as unbounded as it was genuine.

Pietro A. Yon's New Organ Sonata

Pietro A. Yon, one of the most brilliant and scholarly organists in America today, has just finished a new sonata for the instrument he knows so well and has dedicated it to the Frenchman, Joseph Bonnet. Needless to say, a sonata composed by Pietro A. Yon for Joseph Bonnet is difficult. But the difficulties are more than offset by the effectiveness of the work. No concert organist will find anything out of the way in this music as regards technical obstacles, for every measure shows that it was written by an organist for the organ. This sonata is not piano or orchestral music transcribed for the organ. The sonata bears the title of "Cromatic," but the chromatic style in it has not been carried to the extreme, as is often done in works that are supposed to be merely advanced. Compared with the old contrapuntal classics for the organ, this "Sonata Cromatic" is really chromatic. Compared with some of the latest harmonic experimentings, this sonata is sane and dignified. It consists of three movements: 1, Andante rustico, Allegro vigoroso; 2, Adagio triste; 3, Fantasia e Fuga. The movements are not only varied in themselves, but are short. The whole sonata is hardly longer than Bach's "Passacaglia" in C minor. No doubt organists in time will place the whole sonata on their programs occasionally. But, like the sonatas of Mendelssohn, Rheinberger, Guilmant, and others, the single movements will be used more frequently when space and time forbid the performance of the entire sonata.

Pietro A. Yon's second sonata, "Cromatic," is published by J. Fischer & Brother, New York, in oblong form, twenty-five pages of large, clear type, with registration given for both a four manual and a two manual organ. Price \$1.25.

Mary Gailey Scores as Soloist With Sousa

Audiences at Willow Grove during the week from August 19 to 25 were delighted with the concerts which were given by John Philip Sousa and his band. Nor was the pleasure confined to the numbers by the band, for Mary Gailey, the American violinist, who appeared as soloist, won the enthusiastic praise of her auditors by her excellent playing. Her program numbers during the week included "Souvenir de Moscow" (Wieniawski), Sarasate's "Faust" fantasia, the Saint-Saëns Rondo Capriccioso, the Wieniawski polonaise, Sarasate's "Ziguenerweisen," Sousa's Serenade, a gipsy dance by Nachez, romance and gavotte (Sarasate), Hubay's "Hejre Kati," Sarasate's "Zapateado," Tirindelli's "Valse Caprice" and the "Carmen" fantasia of Hubay.

Leps Maintains Willow Grove Standard

During the third week of the annual engagement which Wassili Leps and his symphony orchestra played at Willow Grove Park, Philadelphia, the splendid standards set during the previous fortnight were amply maintained. The same excellent class of compositions made up the programs, and the soloists were Paul Volkmann, Vera Curtis, Earle W. Marshall, William A. Schmidt, Mae Holtz, Marie Stone Langston, Rudolph Sternberg, Antonine Scarduzzio, Kathryn McGinley, Horace R. Hood, George Emes, William O. Miller, Charles J. Shuttleworth, Eva Allen Ritter, Vandalia Hissey, and Franklin L. Wood. Excerpts from "Martha," "The Bohemian Girl," "Lohengrin," "Madame Butterfly," "Carmen," "Bohème," and "Aida," were given with great

"Ledgehome," the summer resting place of Mr. Hubbard and Mr. Gotthelf, at Grossmont.

Carrie Jacobs Bond, the composer; Havrah W. L. Hubbard (left) and Claude Gotthelf, the operaloguists, at Grossmont, Cal., near San Diego. Mrs. Bond and the Messrs. Hubbard and Gotthelf are summer neighbors on the "artist colony mountain," and the snapshot was taken at Nestorest, Mrs. Bond's home.



success, this feature seeming to make a special appeal to the large audiences which enthusiastically acclaimed Mr. Leps, his men and the soloists.

Jacques Grunberg Busy With Rehearsals

Jacques Grunberg, the youthful conductor of the Miniature Philharmonic, is busy with rehearsals for the coming season, during which he will introduce some new works by American composers as well as some of his own compositions.

Emil Reich, the manager of the Miniature Philharmonic, informs the MUSICAL COURIER that he has booked the orchestra for a large number of appearances.

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Fannie Dillon, Los Angeles Representative of the Art Publication Progressive Series

Fannie Dillon, pianist-composer, pupil of Godowsky, who resides in Los Angeles, has had the signal honor conferred upon her of being appointed representative teacher of the Art Publication Society Progressive Series, associated with the Sherwood Conservatory of Music, Chicago. Students who study under Miss Dillon can receive credits for their work from the Sherwood Conservatory, and upon satisfactory completion of the course will receive a regular graduating diploma from the conservatory. This gives residents of Los Angeles the privilege of graduating with a standard conservatory without leaving their homes. In a recent letter received by Miss Dillon from Godowsky he says: "Continue to spread an appreciation for all that is noble in our chosen work. It is a worthy mission . . . your training and musical intuition are correct and I rejoice in your success."

A Chance for American Composers

Christiaan Kriens, the founder and conductor of the Kriens Symphony Club, announces that he will receive applications of American composers, submitting an orchestral work, to be performed by the orchestra at the annual concert in Carnegie Hall. A work, not chosen for this concert, may be performed at one of the other concerts. Composers should communicate with Mr. Kriens, Carnegie Hall, New York, regarding details.

Victor Herbert, Reginald de Koven, and other noted com-

Amparito Farrar "Daughter of the Regiment"

Amparito Farrar, the young singer who will appear in concert this season, under the direction of R. E. Johnston, was born in Portland, Ore., but has lived in California most of her short life. She went to Paris in her early teens and studied under Jean Perier, of the Opéra-Comique, also in Berlin and London. Later, she appeared in concerts in these cities with tremendous success, especially in Paris.

Miss Farrar comes from a family of soldiers, not only on her Spanish mother's side but on her father's side as

posers have honored the orchestra by conducting some of their works.

The society starts its sixth season in October. It consists of 125 players, men and women, and its object is to train musicians for the American orchestra, and also to give to composers, singers and instrumental soloists the priceless chance to rehearse and play with a full orchestra.

Foerster Work on Pittsburgh

Composers' Program

At the First Presbyterian Church of Pittsburgh, a Sunday evening service consisted of a musical program made up of works by Pittsburgh composers. Prominent in this list was Adolph Foerster, whose programmed compositions included two organ numbers and two anthems. "Christ Is Our Cornerstone" and "Out of the Deep" were sung by the choir, which consisted of Mrs. A. Hepner, Jane T. McDaniel, sopranos; J. Stell Jamison, Charles A. Mayfield, tenors; Mrs. J. A. Hibbard, Rose E. Dixon, contraltos; F. G. Rodgers, P. C. Woodworth, basses. J. Warren Erb is the organist and director of this choir.

Kaltenborn's Park Concerts

A concert at the Mall, Central Park, New York City, was given Monday, September 3, by an orchestra led by Franz Kaltenborn, with works by Tschaiikowsky, Wagner, Humperdinck, Lassen, Mendelssohn, Herbert, Schumann, Liszt and J. Strauss. These concerts are made possible here through the generosity of Elkan Naumburg.

well. The Spanish captain, Juan Brantiola de Onza, a great-great-grandfather of the singer, settled in California with the old Mission fathers; he planted the first flag where the famous Mission Dolores now stands in San Francisco. Miss Farrar says that she believes her love of "dear old California" was inherited from him. Her father's father was a captain in the Civil War, being at the head of Company K of the Seventh Regiment. He is, incidentally, the oldest officer of that regiment. Her father, well known in Portland military circles, for years headed the men of Company G.

Miss Farrar is still continuing her studies under Karl Breneman, of New York.

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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

Authors of Novels and Music

Do you think that many of the authors of novels know much about music? I read some strange statements in books and wonder why people who are not musicians write so often of subjects they are ignorant of. Are there any really good "musical novels?" I know there are some old ones that have a vogue musically, but recently have there been any written?

The only novel of recent times which can really be said to have a standing in the musical world is "Jean Christophe," by Romain Rolland, a Frenchman. There is an English translation of the work in three volumes. There are too few authors who have the musical knowledge of M. Rolland, the references to music in most so called "musical novels" being ridiculous. In one recent work there was hardly a chapter that did not have something to say about some composer or some composition. In one chapter the remark was made that "to hear the music of Gluck played was as near heaven as it was possible for mortals to reach." The heroine played a Beethoven "piece" all the way through the book on every possible occasion, morning, noon, and especially night.

In one of Arnold Bennett's recent novels, at a musicale in Paris there were two "composers who had probably composed more impossibilities for amateur pianists than any other two men who ever lived." There was also a music critic "with large, dark eyes and an Eastern air who had come from the Opera very sarcastic about the Opera." At this musicale the playing and singing was constantly "punctuated" by the clanging sound of the doorbell and the barking of the dog, which, as it was held at the home of the real center of musical Paris, seems to show that the author was unacquainted with the "rules." Every one knows that complete silence is exacted from those in attendance, no matter how unmusical they happen to be. What hostess would allow a bell to be rung or a dog to bark during the playing or singing? Some of the criticisms are amusing and the "music" is carried all through the book, a violin player being the hero. He makes a failure in Paris, but an enormous triumph in Germany, with consequent "snubbing" of the former city as a musical authority. Nor does London altogether escape the lack of appreciation of musicians who have not made good in Germany. Mr. Bennett seems to be more versed in musical matters than the majority of those who write novels, and is, of course, too clever a man to write without understanding something about his subjects.

On the contrary, in another novel of recent date, the heroine is made to sing arias from operas at different periods of the story. At one time the selection is for the highest possible lyric soprano voice, while at her next appearance she is a dramatic contralto with a voice of the lowest possible range. Evidently this author was not a musician, but knew what arias he liked and thought "any one could sing them."

Patriotic Music in Church

Is it true that in some of the churches in the East patriotic music is sung during the service? Do they have the American flag hung up in the church? I heard they did and would like to be sure?

Yes, patriotic music is sung in many of the churches, even in the Episcopal Church, which is supposed to be very conservative as regards innovations in the service. "The Star Spangled Banner," "Battle Hymn of the Republic" and "America" are the three songs most used in any church.

Flags are hung up in many of the churches. At St. George's, New York City, for instance, the American flag has been placed on a standard in the chancel at the right hand side of the altar. The ceremony of installing a flag in an Episcopal Church is a solemn one. A procession heads the two who carry the flag. When the chancel is reached, the blessing of the flag before it is carried to its place is a service of deep reverence. Then the flag is given to the persons selected, who receive it as a trust for themselves and the members of the parish. After the flag is placed at the altar, the congregation joins in singing, the "Battle Hymn of the Republic" being generally selected. At the processional and recessional service the flag is borne in the procession, and the congregation stands during this part of the service. The example of the churches in inspiring reverence and devotion to the flag is one that all patriots must approve of and try to follow. The importance to the younger generation of looking with pride and affection to the emblem of the country's existence cannot be overrated. Nor should nicknames for the flag be permitted; the name American Flag is quite sufficient.

Composers Take Notice

I have written several song poems which I think are of considerable merit if they were set to proper music. Through your wide range of experience, if you would help me with the information desired by referring me to some reliable composers, I would esteem it a great favor.

All the well known composers would be included in the

word "reliable" and if you write to them would let you know if they required verses. If you copyright your poems, they cannot be used without your permission.

Young Student Wants Assistance

I am a music student and very anxious to enter a music school, but am unable to as I haven't the money. Could you inform me of any place in your city where I might borrow the money, or could any club lend the money? I desire to enter the Virgil Conservatory, 11 West Sixty-eighth street, in your city.

If there is any one who would be willing to assist this young student, the name and address can be obtained by writing to the MUSICAL COURIER.

Will Return to Concert Stage

Will you give me information if there is a musical agent or agency in New York with whom I can do business and not be required to advance a large amount of money on an uncertainty? I have had a long career on the concert stage and with best artistic results, as the many press comments in my possession will testify. I gave up concert work a few years ago and wish again to enter the field. I am out of touch with agents and would like your advice in regard to best method to pursue in the matter and through what source. Can you give me a list of women's clubs?

You will find the names and addresses of the leading agents of New York in the MUSICAL COURIER. Your best course is to write to one or more of them asking for their terms, at the same time sending copies of your press notices, which will enable them to judge of your previous work. In Chicago, the Redpath Musical Bureau, Cable Building, and the Musical Lyceum Bureau, Steinway Building, are reliable agencies who have affiliations with clubs.

For a list of women's clubs the writer refers you to The Musical Blue Book of America, published by The Musical Blue Book Corporation, 105 West Fortieth street, New York City.

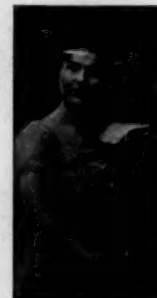
Thorough Musical Education Desired

Can you recommend a first class music school, one at which thorough instruction is given in all branches, and where one would have opportunity to appear in ensemble groups and with orchestra? I wish to train for concert work, if I have the ability, or for the teaching profession. I am also anxious to compose, and want thorough instruction in harmony, etc. I have, I think, completed the elementary work in that course. Do you think the big conservatories could best offer what I want, and which of them is considered the best for piano students?

For the thorough education in music that you desire, it would perhaps seem that the conservatories or large music schools would offer the best advantages. You would find that the staff of teachers of these institutions includes the names of well known men and women who have achieved prominent positions in the world of music, many of them public soloists of national and European fame. Your best course will be to write to the conservatories and schools

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Evening Transcript, Boston, Mass., Nov. 24, 1916.

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

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"The MUSICAL COURIER is indispensable to the musician, even in the isolation of camp life in the mountains," says Gustav L. Becker, who is here shown reading that paper at his camp in Ideal Park, near Mt. Pleasant, N. Y.

asking for circulars, which will give you a list of their teachers and enable you to select the school best suited to your needs. Also write to teachers who have private studios, where you could have lessons in piano and composition. You would thus be able to decide between the school or private teacher. You will find names and addresses of both in the MUSICAL COURIER. It is impossible to say which is "best" when all are so good, each one specializing in their different departments. During the winter public recitals, concerts and pupils' "evenings" are given at the conservatories, when members of the faculty appear and also introduce their pupils as soloists, and there are many similar affairs at the private studios. At some of the conservatories these "evenings" occur weekly, affording students many opportunities for hearing good music and also of participating in it. There are also, as perhaps you know, many free musicales where a pupil can attend, while tickets for recitals by famous artists are sent to schools and conservatories liberally.

"A Southern Idyl"

How can I secure a copy of "A Southern Idyl," by A. Stoessel, violin solo, which appeared in a recent number of the COURIER?

The composition in question, which appeared in the MUSICAL COURIER of November 2, 1916, is published by the Boston Music Company, of Boston, Mass.

Please advise me what issues of the MUSICAL COURIER contain information and photographs of the following musicians: Pepito Arriola, the young Spanish pianist; Willy Ferrero, the boy wonder and conductor; Jascha Bron, the Russian violinist; Claudio Arrau, the young Chilean pianist; Master William Pickeli, boy soprano, of Pittsburgh; the Italian composer, Wolf-Ferrari, and Richard Strauss.

The pictures for which you ask appeared as follows: Pepito Arriola, November 11, 1914, page 24; Willy Ferrero, February 18, 1914, page 13; Jascha Bron, August 17, 1916, page 13; Claudio Arrau, December 28, 1916, page 7; Richard Strauss, July 1, 1914, page 39; Wolf-Ferrari, January 17, 1912, page 29. Wolf-Ferrari, by the way, is only half Italian, his father having been a German. His real name is Hermann Wolf. He adopted Ferrari, his mother's maiden name, while in the Munich Conservatory, to distinguish himself from another Wolf who was there at the same time. Nothing has appeared about William Pickeli.

Seagle Colony Doings

Schroon Lake, N. Y., August 31, 1917.

Oscar Seagle believes in doing all he can to help the people of Schroon Lake in their striving for the higher realities of life. He has urged his pupils to take part in the regular church services, with the result that the little church in Schroon Lake has enjoyed the best of music every Sunday. Eleanor Lee, of Los Angeles, has been particularly zealous in this work and again and again has presided over the musical end of the service. Her zeal indeed has been so great that frequently she has given up opportunities to go on all day parties with the rest of the pupils, simply to take care of this work which she has come to feel is so important in the lives of the villagers.

But she has had excellent co-operation on the part of many of the pupils and of Mr. Seagle himself. They have furnished solos, duets and choral selections, giving them with a spirit and devotion that have made the services in the little church on a par with those in many a large and wealthy New York church.

Last Sunday evening a special service was arranged in order to raise funds to purchase a new organ to take the place of the little wheezing reed organ that until the present time has furnished the accompaniment for the singing. In addition to Seagle himself, Harold van Duzee, Eleanor Lee, Frieda Klink, Marie Loughney, Miss Green, Miss Borch and Mrs. Stanley sang individual numbers, and the rest of the pupils made up a rousing chorus, singing many an old favorite hymn and even some of those that Billy Sunday has made famous. The results exceeded even the fondest expectations of everyone concerned. More than \$400 was raised and the new organ assured. In fact, it is even now being installed.

The weekly pupils' recital, Saturday evening, witnessed the debut in the colony of Mrs. Soward, Miss Green and

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Mr. McCall, while Juliet Griffith once again gave much pleasure by her singing. The first three are new to the colony this year, but all are doing excellent work of which there was abundant evidence in their singing that evening.

Harold van Duzee gave a recital in Glens Falls this past week and he was so successful that he was booked immediately for a return engagement in the near future. The work of this young tenor is one of the examples of Seagle's success as a teacher. Three years ago he came to him as a baritone who had had some local success in Minneapolis. It did not take Seagle more than a day to realize that the voice was a tenor of great promise and then he proceeded to make of it such an organ as would make many a tenor of national reputation envious. But there is a deal more in Van Duzee's singing than mere tone: there is a sincere musicianship and fine intelligence.

Rosamond Young at Interlaken

Rosamond Young, soprano, is spending the month of September with Yvette Guilbert at Interlaken, N. J., with whom she is having daily lessons in French diction.

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Auguste Bouilliez Wins Praise of London Press

Auguste Bouilliez, the Belgian baritone who is at present in this country, was for seven years the first baritone at the Theatre Royal de la Monnaie, Brussels. There he created the baritone roles in "Parsifal," "Penelope," "Rheina," "Cachapres," and many other parts. In London, Manchester and many other English towns, this excellent artist sang with much success before his arrival in America. In connection with his singing of the title role in "Boris Godunoff" at the London Symphony concerts, the press of that city spoke as follows:

The highly temperamental representation of the title role by M. Bouilliez.—London Morning Post.

Boris was finely sung in French by M. Bouilliez. The greatest responsibility, of course, rested on M. Bouilliez, whose rich voice and bold dramatic style enabled him to bear it with ease.—London Times.

The performance was an extremely good one, the role of Boris being excellently sung by Mr. Bouilliez.—London Daily Chronicle.

The chief burden fell on Auguste Bouilliez, who sang Boris' sombre phrases with no little power and dramatic expression.—London Daily Telegraph.

The honors are due to M. A. Bouilliez, whose fine voice and dramatic delivery are well suited for the part.—The Queen, London.

and A. Bouilliez. The last named—in the soliloquy and dramatic utterances of the Tsar Boris—had the greatest task, and did very finely. His French declamation was especially well finished.—The London Athenaeum.



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A Chat With Bloomfield Zeisler

In this day and generation, when eugenics is struggling hard to develop into a science, it is a natural inquiry whether and to what extent great musicians may owe their talent to heredity. A representative of the MUSICAL COURIER recently asked Fannie Bloomfield Zeisler if either of her parents, or any of her blood relations in former generations, was a musician.

"I know," said Mrs. Zeisler, "that neither of my parents nor my grandparents were, but whether there was a musician among my ancestors or my collateral relations in former generations, I do not know. I never heard of any."

"Then your own case would prove that musical talent is not an inherited quality?" remarked the interviewer. The artist pondered a while, and then replied:

"I would not say that. At any rate I would not entirely exclude the element of heredity. You see, I do not regard the musical talent as standing separate and apart from all other intellectual and psychic qualities, but rather as a composite of many such qualities. For instance, a sense of form, a sensitiveness to beauty, a quickness of perception, a retentive memory, a capacity for intense feeling, self expression and many other qualities too numerous to mention. Any one of these qualities, perhaps all, may have been present in my ancestors or in some of them without having taken the form of musical expression. My relatives on both sides for generations have been highly cultivated, intellectual people—many of them professionals. I never heard that any of them had been keen in the pursuit of knowledge. Such pursuit, if continued for several generations, necessarily produces highly sensitized nervous organisms.

"My father was a merchant, but his heart and soul were never in business and he was only moderately successful



FANNIE BLOOMFIELD ZEISLER.

in it. He was an omnivorous reader and a passionate lover of music. His hobby throughout his life was Hebrew literature, and in this he was a great scholar. A brother of his is a philologist of note in Vienna. It is apparent that my brother, Dr. Maurice Bloomfield, professor of Sanscrit and Comparative Philology at Johns Hopkins University, and one of the greatest scholars of America, inherited his talent from that side of the family.

"As for my mother, I have never known a woman of keener intellect or finer sensitiveness. She also has a great love and fine understanding of music. Throughout her life she has read the best in German and English literature, and her memory is marvelous. Although she is now eighty-four years old, she can still quote verse after verse of the poems of Schiller, Goethe, Heine and others of her early favorites. Her brother was a doctor of divinity, being at home in classical literature as well as in history and philosophy."

"And were there other scholars among your relatives, past or present?" asked the interested interviewer.

"Oh, yes, many. My mother's mother was a descendant of a long line of rabbis celebrated for their learning, goodness and piety. A first cousin of hers, Dr. Moritz Kanner, was a great mathematician and astronomer in Berlin."

"And are there many people of talent among your husband's people?"

"Among my husband's first cousins are Moritz Rosenthal, the pianist; Marie Rosenthal Hatschek, the celebrated portrait painter of Vienna; Dr. Heinrich Kanner, editor in chief of the Vienna daily paper, Die Zeit; Adolph Robinson, the baritone, who may be remembered by the older generation of opera goers by his engagement with the Metropolitan Opera Company from 1884 to 1889; Joseph Robinson, his brother, also a fine operatic baritone; Dr. Adolph Kanner, a philologist; Dr. Sigmund Schraga, a prominent physician in Belgrade, who met death a year ago while serving the Serbian Red Cross. Then there are my husband's brothers, Moritz Zeisler, a great actor, who at the time of his death was assistant artistic director of the Berlin Royal Playhouse; Dr. Joseph Zeisler, one of the foremost dermatologists of America, and Ludwig Zeisler, a lawyer in Berlin. And I do not think my modesty ought to keep me from mentioning another double second cousin of mine, my husband, who is not merely a leader of the bar

and of the civic forces of Chicago and Illinois, but widely known for his general culture and literary ability."

Mrs. Zeisler was asked if the present generation were keeping up this astonishing record of esthetic and intellectual achievements.

"Decidedly! And if we do not look sharp, they threaten to do more than keep up. There are two daughters of Adolph Robinson, who made careers, Ada Robinson, for a number of years first soprano of the Wiesbaden Court Theatre, and Louise Robinson, formerly a charming soubrette at the Carl Theatre of Vienna. Leonard Bloomfield, a son of my oldest brother, graduated with honors from Harvard at the age of nineteen, and has also become a philologist of note. At that early age he was immediately made instructor at the University of Wisconsin, and is now professor at the University of Illinois. Arthur Bloomfield, son of my brother Maurice, is, at the age of twenty-nine, one of the head resident physicians of the Johns Hopkins Hospital, a scientist of much promise. My husband's oldest sister, living in Vienna, gave five splendid sons, all professional men and officers in the reserve, to the service of Austria in this awful war. Three of these, Albert Katz, a civil engineer; Jaques Katz, an electrical engineer, and Dr. Hans Katz, a physician, have fallen. Two others, Dr. Leopold Katz, a lawyer, and Sigmund Katz, an architect, still survive—as far as I know. Alfred Zeisler, only child of my husband's oldest brother, is a rising young actor in Vienna. Dr. Erwin P. Zeisler, son of my husband's second brother, is an eminent young physician in Chicago. And I could go on indefinitely, telling you about the younger members of the family who are as yet only in the making."

"What about your own boys?"
"Oh, my! If you start me on that subject you will have a hard time stopping me. Only my oldest boy is, so to say, a finished product. He took his degree of Doctor of Jurisprudence, with the highest honors, and his teachers regarded him as possessed of an unusually fine mind. Besides that, he is a student of history and social philosophy and an all around cultured gentleman, being thoroughly at home in the arts and literature. The two younger boys are seventeen and nineteen. All I can say about them is that they are making remarkable records in their studies at the university. They are thoroughly musical, intelligent, interested in fine arts, and lovers of good books. There is not doubt they, too, will be professional men and students."

Mme. Zeisler, who had thoroughly warmed up to the subject of talking about her children, now checked herself abruptly, rose from her chair, and said: "But, really, you should not have betrayed me into talking like this about my own flesh and blood. It must sound very egotistic and vain."

"Not in the least," assured the interviewer.

Van der Veer and Miller Complete Twenty Week Tour in Fine Fettle

Nevada Van der Veer and Reed Miller "blew" into the MUSICAL COURIER office one day last week, looking hale and hearty, and, according to their own statements, feeling ten times better than when they went away, twenty weeks ago. Since their departure, both sang every night, with the exception of Sundays, from April 12 to August 29, their tour having begun in Jacksonville, Fla., and ended in Chicago. These artists are now spending three weeks at their summer home, North Springfield Center, in Otsego County, N. Y.



NEW

YORK



(Above left) Reading the news in the mountains: Paul Althouse, Caroline Mihr-Hardy and Zabetta Brenska at Lake Winnepesaukee, in the White Mountains.
(Above, right) Mr. Althouse actually gets a five pound bass—no bluff.
(Lower) Mr. Althouse at the wheel.



Astolfo Pescia in New Studio

Astolfo Pescia, the well known New York vocal maestro, has been obliged to enlarge his studio, owing to the unusual number of new applications for lessons. His new and beautiful studios are situated at 24 West Seventy-fifth street, New York, where Mr. Pescia intends giving a series of students' recitals during the season 1917-18.

During the short period of Mr. Pescia's activity in New York he has successfully developed many excellent voices. This was demonstrated at his studio recital on Sunday, June 10, 1917, when nineteen of his advanced pupils surprised and delighted a large and critical audience by their artistic work.

Rothwells Summering at Lyme

Walter Henry Rothwell and Mme. Rothwell-Wolff have been passing a delightful summer at Lyme, Conn., as the accompanying pictures bear testimony. In spite of the exactions of large classes of students—who are studying or coaching in voice, composition or conducting—Mr. and Mrs. Rothwell have managed to devote some time to outdoor pleasures, mostly bathing and automobiling, and the former has completed several new compositions as a result of his summer labors.

A number of de-



(Above) Walter Henry Rothwell and Mme. Rothwell at their summer place, Lyme, Conn.

(Below) A group of Rothwell students with Mr. and Mrs. Rothwell (second from the left).

lightful week-end gatherings have been held at the Rothwell place, the guests including Mr. and Mrs. Paolo Gallico, Yolanda Mero, Richard Buhlig and others well known in the musical world. Mr. and Mrs. Rothwell will pass the month of September at Lyme, and will reopen their New York studio at 545 West 111th street on October 1.

Phyllis la Fond Faces Busy Season

Phyllis la Fond, the charming young singer, who won a place for herself on the American concert stage, is booked

for a large number of concerts for the coming season. Miss la Fond will appear on October 18 in Beaver, Pa.; October 27, Marietta, Ohio; October 29, Greensburg, Pa.; October 30, Du Bois, Pa.; Canton, Ohio; November 11, Parkersburg, W. Va., and November 20, in a morning musicale at the Du Pont Hotel, Wilmington, Del.

Miss la Fond will fill a number of engagements in the East in December and January and will then tour the

southern part of the country in February and March. Her annual New York recital is scheduled for the latter part of March.

Echoes of S. Wesley Sears' Springfield Success

"A musical treat such as is very seldom heard in this city," is the manner in which the Springfield (Mass.) Republican characterized the organ recital which S. Wesley Sears gave recently in that city. The same paper also stated that "Mr. Sears, organist and choirmaster of St. James Church, Philadelphia, certainly deserves the most unstinted gratitude and admiration that Springfield can give him for his splendid organ recital. As a feat of endurance, Mr. Sears' playing last night was as remarkable an exhibition as his performance was an artistic treat. . . . The program was a remarkably interesting one. . . . The Handel concerto was rendered with remarkable skill and feeling and was perhaps the most striking selection of the evening. Bach's fugue was also played as befitted this composition. . . . Mr. Sears' playing of the Romanza by Johann Svendsen was almost a revelation of the capacity of the organ in rendering these fragile lyrics usually associated with the string instruments."

His praise was also sounded by the Springfield Union. "His readings lack nothing of a student-like technique and an almost photographic fidelity of outline, as charming as they are impressive. One instantly feels like paying strict and undivided attention. Mr. Sears played with manifest reverence and sincerity."

Fanning and Turpin in San Francisco

Mr. and Mrs. H. B. Turpin, with Cecil Fanning, who has been their guest this summer at Montecito, Cal., will leave for San Francisco on September 7, where they will spend ten days before beginning their concert tour of western Canada, which is under the management of Laurence A. Lambert, of Calgary.

Murphy and Werrenrath for Bay City

Lambert Murphy, tenor, and Reinald Werrenrath, baritone, have just signed a contract to give a joint recital in Bay City, Mich., in February, 1918.

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Anna Fitziu, who made an instantaneous success as Desdemona in "Otello," not only delighting the public and press, but Polacco and Sigaldi as well.



Giacomo Rimini's work as Iago in "Otello" and Amonasro in "Aida" was enthusiastically received by the Mexican public.



Rosa Kaiss, whose debut with the Sigaldi Company was made as Aida, a role first sung by her at La Scala, Milan.

PROMINENT LIGHTS IN MEXICO CITY'S OPERA SEASON.

Music School Settlement for Colored People

Attention is called by David Bispham, the famous baritone, to the Music School Settlement for Colored People in the City of New York, 4 and 6 West 131st street, "a movement," Mr. Bispham says, "which I consider to be entirely worthy of the music loving public's attention."

The following are the officers and board of directors: Elbridge L. Adams, president; Mrs. William Curtis Demorest, vice-president; Dr. W. E. B. DuBois, vice-president; Rev. Charles W. Douglas, vice-president; Mrs. Worthington Miner, secretary and treasurer; J. Rosamond Johnson, musical director; Mrs. Francis C. Barlow, Rev. Hutchins C. Bishop, David Bispham, Marceline Daniels, Mrs. M. B. Gregory, Rev. William P. Hayes, Arnold Knauth, David Mannea, Rev. A. Clayton Powell, Francis Rogers, Prof. J. Spingarn, Allen Wardwell, Mrs. William R. Willcox.

The letter attached, signed by M. W. Miner, explains somewhat the purpose of the school:

The music school settlement for colored people has, during the six years of its existence, fully demonstrated its usefulness, not only as a music school, but as a center for the life of the colored people of our city. Its growth, which is very largely due to the energy and intelligence of J. Rosamond Johnson, the musical director, has been extraordinary, and we make this appeal for financial help in the firm belief that this work merits enthusiastic support.

It has been the purpose of the president and of the board, seven members of whom are colored, to leave the colored people unhampered to develop the scope and direction of the school, the board acting as an advisory committee and helping with the raising of funds. We are satisfied that this has been a wise course. Those who were fortunate enough to have seen Mr. Torrence's plays last winter, will remember with pleasure the music rendered by Mr. Johnson. On the practical side, the constant increase in pupils and members shows in a most gratifying way the keen interest felt by the colored people in the life of the school.

Will you not help us? The school needs money now for its expenses, and we are burdened with a mortgage on the building, which must be reduced.

T. T. Drill Here

Thomas Taylor Drill, the Los Angeles singer and vocal instructor, president of the Musicians' Club of that city and musical director at the Trinity Auditorium there, has been visiting in New York and renewing old acquaintance with this city and many of its musical people. He lived in New York many years ago and was for five years a member of the Brooklyn Apollo Club under the late Dudley Buck. Mr. Drill sang the title role in Buck's "Voyage of Columbus" under the baton of the conductor at the Academy of Music, Brooklyn, and at Steinway Hall, New York. While here, Mr. Drill has been attending the operatic performances of the San Carlo Opera Company and expresses himself with the greatest enthusiasm regarding the individual performances and the ensemble of that excellent company.

Lila Robeson Highly Praised

Every season after her duties at the Metropolitan Opera House have been completed and the song birds return to their homes, Lila Robeson is always counted upon for an appearance at the Euclid Avenue Temple, Cleveland. She is ever a welcome guest. On her most recent appearance,

however, her singing of "But the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul," created such a deep impression as to inspire the following letter from the rabbi, Louis Wolsey:

In enclosing you this check, I feel how utterly inadequate it is when measured with the more than wonderful service you gave us for confirmation. My congregation and I were exceptionally inspired by your singing of the Mendelssohn song. James H. Rogers and I both agreed that perhaps that song could not have been rendered anywhere in the world in so enthralling a manner. You fairly outdid yourself that Sunday morning. In all sincerity, let me say that it was the most wonderful bit of singing I had ever heard.

The Kinseys in Colorado

The accompanying picture shows Carl D. Kinsey, the popular and astute manager and vice-president of the Chicago Musical College, summering in the Rocky Mountains,



MR. AND MRS. CARL D. KINSEY, "Summering" in the Rocky Mountains near Colorado Springs.

near Colorado Springs, Colo. Mrs. Kinsey is about to throw snowballs at her husband, who is hesitating about returning a shovelful of the same ammunition.

Mme. Valda Takes Larger Studio

Owing to the great increase of pupils, Giulia Valda, the eminent exponent of the Lamperti method, has taken larger studios at 11 West Fifty-first street, New York. The house and the one next to it, number 13, which used to be the home of Mrs. Pembroke Jones, have been thrown into an apartment hotel, so that Mme. Valda will be able to enjoy all the comforts of a first class establishment. Furthermore, it is but a step from Fifth avenue and the bus line, which will be one of the convenient means of transportation for the pupils.

Montreal Provided With Noted Artists—First Festival of Russian Music

Louis H. Bourdon, Montreal's enterprising young manager of musical artists, was a caller at the MUSICAL COURIER office last week. He is highly optimistic about Montreal's interest in good music, and accordingly has provided an excellent roster of artists for the 1917-18 season.

Marguerite Woodrow Wilson, soprano, will open her season there October 11. There will be a big civic reception for the President's daughter.

Efrem Zimbalist, violinist; Paderewski, the Polish pianist; Mischa Levitski, Russian pianist; Cantor Rosenblatt; Mischa Elman, violinist; Maurice Dambois, Belgian cellist; Emilio de Gogorza, Spanish baritone, and the Metropolitan Opera House Orchestra are to appear during the season under Mr. Bourdon's direction.

In December Mr. Bourdon will essay a Russian festival, for which he has engaged the services of the Russian Symphony Orchestra, Modest Altschuler, conductor. There will be two evenings in Montreal and one in Ottawa.

In addition, Mr. Bourdon directs the interests of the local symphony—the Dubois Symphony—not to mention the numerous war benefits, including one for the Polish Relief Fund.

A Deservedly Popular Bass-Baritone

Andrea Sarto, bass-baritone, while enjoying the recreations of a country home on Long Island, has not been idle during the summer in a professional way, attesting the favor and popularity of this artist.

At Camp Upton, Yaphank, L. I., August 21, Mr. Sarto gave a concert for the army and navy department of the International Committee of the Y. M. C. A., assisted by the following artists: Harriet Cook Younge, soprano; Evelyn Orn, pianist; Mrs. Clark, accompanist; John Campbell, tenor.

Mr. Sarto received an ovation from the thousands who heard him sing, and there were many requests that this "master of song" return for another concert.

Mr. Sarto recently sang in Gaul's "Holy City" at the Stony Brook, L. I., auditorium; also in "Elijah" in the same place on a recent Sunday evening.

His personal representative, James O. Boone, Carnegie Hall, New York, is expecting a busy season for this deservedly popular artist.

The Cherniavskys Returning to America

The famous Russians, Leo, Jan and Mischel Cherniavsky, have just completed their New Zealand tour, where they have enthused music lovers with their genius. They are now on their way back to America and begin their season with twenty concerts in California.

So much has been written about these young artists, and so glowing have been the reports of their work, that it does not require much stretch of the imagination to believe that when they make their appearance here they will be warmly greeted.

Full details of their program will be announced later.



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